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The Teachers and Writers Collaborative at Teachers College, Columbia University, was established in 1967 to involve teachers, children, and writers in the creation of an English curriculum stimulating to the students. Three interrelated programs were developed: (1) the presence of professional writers in the public school classrooms, (2) teacher-training seminars led by the writers, and (3) the development of relevant curriculum materials. In a related pilot project, college undergraduates developed a unit on contemporary poetry that they taught at a vocational high school in Baltimore. Findings of the Collaborative suggested that professional writers inspire students to write in ways that their teachers do not envision; that all children have an intense inner life and an awareness of sex, violence, power, and other strong emotions; and that many teachers are willing to change to less authoritarian teaching styles. (Samples of children's writing are included) (JS)

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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE
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CREATION OF A TEACHERS AND WRITERS CENTER

Herbert Kohl
Zelda Dana Wirtschafter

Teachers College
Columbia University

New York, New York

September, 1968

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TABLE OF CONTENTS

Page

SUMMARY 1

I. CREATION OF A TEACHERS AND WRITERS CENTER. The Teachers and Writers Collaborative, by Herbert Kohl and Zelda Wirtschafter

Introduction 3

A. Philosophy and Aims of the Collaborative 4

B. History and Achievement 7

C. The Programs
  1. Writers-in-the-Schools 9
  2. What's Happening 19
  3. Seminars for Teachers (Teacher Education Program) 20
  4. Development of Curriculum Units 22

II. THE BALTIMORE PILOT PROJECT: Report of the Undergraduate Poetry Project at Mergenthaler High School, by Florence Howe

A. Introduction: The Project's History, Participants, Procedures 30

B. The Undergraduates at Work: Choosing Curriculum and Discovering a Teaching Style 31

C. The High School Students as Participants: How Did They Respond and What Did They Learn 36

D. The Writing of Poems 39

E. Evaluation:
  a) The High School Students Tested 44
  b) What the Undergraduates Learned 48
  c) The Development of a Curriculum in Modern Poetry for High School Students 49

F. Funding, Conclusion and Recommendations 50

III. THE VOICE OF THE CHILDREN: A Selection of Children's Writing

Introduction, by Zelda Wirtschafter 53

IV. APPENDIXES

A. Participants 65

B. List of Materials Produced 71

SUMMARY

OBJECTIVE:

The primary purpose of Teachers and Writers Collaborative is to involve teachers, children and professional writers in the creation of an English curriculum that is both stimulating and relevant to the lives of children in schools today.

PROGRAM:

In order to accomplish this, we have developed three inter-related programs:

1) Writers in the Schools. A variety of writers (including both well established and relatively unknown poets and prose writers) went into public school classrooms at the elementary, junior high school, and high school levels and worked directly with the children in those classes. An adjunct of this program was a series of Saturday Writing Classes conducted by writers, and open to teachers as well as students.

   Each writer submitted a detailed diary of the sessions he conducted. The diaries received show the real potential of this work as a rich source of ideas and materials for the development of future curriculum units, as well as the feasibility and desirability of having professional writers working in schools. Another valuable by-product of this program has been that the writers, by virtue of their ability to work closely with the children and to create generally freer ambience, provide alternate models for successful styles of teaching and for more flexible classroom structure.

2) Teacher Training Seminar. A teacher training seminar, led by writers was developed in conjunction with the production and preliminary testing of curriculum materials. The response of teachers who attended regularly (on a purely voluntary basis, without receiving either payment or credit) indicates the great need for this kind of stimulation. Ideas and materials presented to the seminar were tried out by these teachers in their classrooms, and the results, including the teachers' diaries and the children's actual work were then returned for further discussion and elaboration in the seminar.

3) Development of Curriculum Units. Beginning with a unit on fables, which grew out of the work of Herbert Kohl and which emphasizes the use of fables to engage the imagination of children and to encourage them to write, the Collaborative developed a working structure for the production and testing of further units. The raw materials, ideas and themes of these units have their source in the programs described above (as well as in ideas initiated by the Collaborative staff), and are then developed into trial units through the Seminar. These trial units will be used and evaluated by a larger group of teachers throughout the country before they are published for general distribution.

The lines between these three divisions are not only not hard and fast, but in most respects arbitrary. Indeed, the divisions ought to be seen as a continuum: ideas for curriculum units have come from writers' diaries and from teacher training seminars; these ideas are then developed through the collaboration between teachers and writers working with children on a particular theme - in the classroom and through the teacher training seminar.

HISTORY AND RESULTS:

The Teachers and Writers Collaborative was established in April, 1967 under a grant from the Office of Education, and has been functioning now for approximately three teaching semesters. Approximately 20 writers have been working directly with children in public school classrooms (elementary, junior high school, and high school) in New York City, Philadelphia, and Wayland, Mass. Poet Anne Sexton and teacher Robert Clawson who taught a pilot high school English class in a Massachusetts suburb during the first semester, were then hired by the school system.

A group of 12 to 15 elementary and secondary school teachers attended our regular weekly seminar, which began with an exploration of the fable, and later focussed on other forms of writing. The Collaborative produced a working draft of a unit on fables which was used in a number of classrooms in California, New York City, and Boston. The results of this trial will be incorporated in a revised edition of the unit which will then be distributed for wider trial testing by teachers throughout the country. In addition to the fable unit preliminary work was begun on a number of other units, including autobiography, graffiti, and current social issues.

In the spring of 1968, a pilot project using Goucher College creative writing students to develop and teach a curriculum unit on contemporary poetry in a Baltimore, Md. vocational high school was initiated under the direction of Florence Howe, with the cooperation of the Baltimore public school system.

SIGNIFICANT FINDINGS:

1) We found it important and significant that writers in the classroom were able to excite students and get them to write in ways that their teachers had not expected of them. There is no doubt that the presence of artists in the classroom is both feasible and a valuable and significant experience for young people as well as for their teachers.

2) Our experiences in the schools indicate that all children - white and black, poor and wealthy, city, country, and suburban - have an intense inner life that has been revealed in the writings they produced, but which had never before been exposed in school. This inner life as revealed in the children's writings testifies to the intuitive understanding and perception that children have of the complexities of the society around them. Children are aware of and concerned with sex, violence, social and economic power, love, hate, anger.

3) The most significant finding in our work is perhaps that there are many more teachers than one would initially imagine who would like to develop open classrooms. The altering of a teacher's style and mode of classroom management may prove to be as important an effect of the writer's presence in the classroom as the stimulation of student writing and the development of ideas for curriculum.

I. CREATION OF A TEACHERS AND WRITERS CENTER: THE TEACHERS AND WRITERS COLLABORATIVE

Introduction

The Teachers and Writers Collaborative has been an attempt, through the collaboration of writers, teachers, and students to humanize the classroom and bring the content of the English curriculum closer to life. Yet to humanize ourselves and others in a year isn't possible; to democratize the classroom in a year after the length and tenure of authoritarianism in the schools is not possible. Yet many exciting and hopeful things have happened. We have tried to document them in our newsletters, and in the draft of a curriculum unit we have produced. This report will also indicate what we have done and what we wished could be done. Our future is uncertain and that uncertainty hangs over the words in this report. Why produce another document to be filed away that records frustrated hopes and unrealized possibilities?

But a final report is required of us and so here it is. It would be better if we could submit the 300 pages of writers diaries and more than twice that of young people's writings we have generated, and ask people to read and feel what we have done. But we can't, people don't have the time. Instead this report must stand. Only it must be said that the passion and the frustration, the hope and energy that have gone into our work in only indicated obliquely here. The frustration of facing an ending of our work when we were only beginning is implicit in this report yet it too is suppressed through the conventions of "objectivity" and "research" reports. Therefore these few words must stand to indicate what we feel about our work and its premature ending - something no one has asked us.

Herbert Kohl

Zelda Dana Wirtschafter

A. Philosophy and aims of the Collaborative

The manifesto of the Huntting Conference of Teachers and Writers began with the sentences:

> "To teachers and writers throughout the country, the English classroom is a disaster area. Why?
>
> The curriculum and textbooks as they now exist do not present life as the children know it. The books are full of bland creatures without personalities who don't know conflict, confusion, pain or love. These flat beings don't speak the language. They do not have the range of emotions which children themselves have. Where is - Hate? Anger? Bad smells? Yet these things are experiences in the lives of children and are some of the things that good writing and teaching are all about. Milky texts and toneless curricula are worse than boring. They present a vision of life which does not correspond with what is real to the child, and does not help him make sense of his experience. What is worse - they indict the teacher, through his association with these false representations of life, as a fraudulent person."

The philosophy of the Teachers and Writers Collaborative which grew out of the Huntting Conference starts with this critique of the teaching of English and has two main components. One refers to the English classroom specifically, and the other to the authoritarian mode of teaching in general. We will start with the more general argument first.

An authoritarian classroom is one in which the teacher is initiator, judge, and evaluator of all activity that takes place during the school year. In such a classroom the teacher will usually work from a set curriculum or from teacher's manuals which lay out the sequence of reading and, presumably, learning that must be followed during the school year. Even creative activities for the students are prescribed and the time needed for their development set aside in the curriculum. Each school year will be a duplicate of the previous one as much as possible and spontaneous and unexpected learning will be minimized. The voice of the student is subordinate (if it is heard at all) in this kind of classroom, and teachers usually use grades, tests and all the paraphernalia of professional judgment to punish students who defy the teachers' and the system's notions of relevant learning.

To this authoritarian philosophy the Teachers and Writers Collaborative presents an open alternative, one in which the voice of the student is important and the role of the teacher is to provide the richest possible learning environment, to step aside and let the pupils learn, and to be available as a resource that the students can call upon. In a positive sense the teacher can also present the students with the maximum exposure to what can be learned. The one thing the teacher does not do in an open classroom is compel people to do what the teacher or the curriculum considers relevant. Relevancy in an open classroom is not predetermined. It develops through a collaboration of teacher and students.

In this context the Teachers and Writers Collaborative evolved five principles which have guided their work. They were quoted in the initial proposal and it is worth repeating them:

1. The grading of written work should be eliminated. A child's writing should be considered as an intimate revelation of his feelings and impressions, one to be respected.
2. Teachers must learn to accept the language of children without imposing arbitrary standards of usage that frustrate the free flow of expression. Early emphasis on 'correct' usage can make the act of writing no more than an anxious, crippling exercise for many children.
3. Children should be allowed to invent the language by which they manage their own world. When children are encouraged to make uninhibited and imaginative use of their own verbal experience, their sensibilities will be more open to the power and sweep of language in the stories, myths, legends and poems of the literary tradition.
4. No arbitrary limits should be placed on the range of experience and language used in the classroom. If children or teachers feel that words or references or ideas that are important to them must be censored - or are 'out of bounds' - then the classroom itself can become a sterile and irrelevant place.
5. Writing must not be estranged from the other arts. Acting, drawing and dancing can all be used in telling a story, and should be.

The general principles of the Collaborative have specific relevance in the English classroom. To them one must add the central notion that practicing writers care about the teaching of writing and have much to contribute to the English classroom that cannot be found in textbooks, and that can only be realized in collaboration with teachers in actual classroom situations.

The primary aim of the Teachers and Writers Collaborative is to find ways to change the teaching of English in the public schools. Many people might be involved in so broad a purpose - and several institutions apart from the schools themselves: the university and the teacher training college; teachers' associations and unions; textbook publishers, and so forth. Up to now, for the most part, the teaching of English has been the product of those institutions. That is, academic experts from university English and Education departments have written textbooks which have been adopted by school systems and imposed on teachers along with the "methods" suggested by the texts and promulgated by the same institutions. All too often those involved in the process are no longer or have never been in the classroom; they have not recently listened to the language of children or of high school students; nor have they considered the nature of literature.

The distinction of Teachers and Writers Collaborative is that it proposes a new collaboration: between classroom teachers and professional writers - and always in the presence of students. We aim to create not only curriculum materials, but a new concept of curriculum based on the ideas of relevance, usefulness, and imagination. The process we propose will educate the classroom teacher both through involving her in the development of curriculum and in opening her classroom to the presence and methods of writers and writers' workshops. For it is the writer's sense of English as a living, changing language, and literature as an expression of life concerns that the Collaborative would offer to teachers.

The immediate purpose of Teachers and Writers Collaborative, therefore, is to involve teachers, students, and writers in the creation of an English curriculum that is relevant to the lives of children in schools today. This need exists as urgently in suburban schools as it does in the urban ghetto. Although the Collaborative is not a project aimed only at the "disadvantaged," it is clear that black children especially have suffered from the deprivation of living language at school. For them, even more than for white and middle-class children, the language of basal readers and school anthologies is foreign and dull. Black children ought to be developing their voices in school; black and white children (and their parents and teachers) ought to be hearing the voice of America's young Negro poets, novelists and playwrights. At this moment in our national history, the Negro's experience and cultural insights, as expressed in a growing body of creative work, are centrally relevant to the American experience. As such it must form an integral part of school curriculum for black and white alike.

It is our belief that the study of English begins with the words a child learns to speak. The small child's first words usually refer to highly important aspects of his life (e.g., "mama," "bottle," etc). The elementary school classroom, and later, the English classroom, ought to be a place wherein this vital link between life and language is maintained. The classroom ought to be a place for talking about important things, i.e. things of immediate concern to the children involved, - which ought to lead to writing and reading and talking some more. These activities - writing, reading, and talking - are interrelated and inter-dependent: they develop best when they are developed mutually. We believe that the English classroom ought to encourage children to use their language, their experience, and their imagination to create their own literature, both oral (dramatic) and written.

Children who are allowed to develop their own language naturally do learn easily and rapidly to extend their language. When, for example, children write their own books and read them to others, they are, in fact, extending each other's language. Furthermore, we believe that the love of language and literature precedes (or at best, accompanies) the learning of skills. Children who are encouraged to write stories will be better readers of stories, and, in the interest of making their own work readable, will have reason to improve their spelling, punctuation and grammar. We know that students who write poems read poems with special interest and attention to the language and structure of the work, as well as with sensitivity to the emotion and ideas expressed.

Most important of all, when children and students write their own literature, they learn graphically about the relationship between literature and life. Books are not simply objects on a shelf: they, too, have been written by people, who happen to be called writers. And writers are people who have discovered that words are a powerful tool for dealing with one's experience. It is this sense of creative power over one's environment - both the world of inner experience and external reality - that we would have the English classroom communicate to children.

B. History and Achievement

Although there have been major successful curriculum revisions in the fields of mathematics and science, nothing comparable has been achieved in English. Approximately two years ago, a group of distinguished writers, editors, and teachers - among them Denise Levertov, Anne Sexton, Muriel Rukeyser, John Holt, Benjamin DeMott, Elizabeth Kray, Herbert Kohl, Zelda Wirtschafter, Tinka Topping, and Robert Silvers - held a series of meetings with the express purpose of devising a functional approach to revitalizing the teaching of English on the elementary and secondary levels. These meetings were sponsored by the USOE and the National Science Foundation under a grant to Tufts University. Meetings were held at Tufts, Columbia University, Sarah Lawrence College, and finally at the Huntting Inn (East Hampton, N.Y.) through the sponsorship of the Hampton Day School. The unique factor of these meetings was the participation of writers. It soon became clear that teachers and writers were eager to develop new strategies for curriculum development through the participation of writers in school classes, in after-school workshops for children and teachers, and in teacher education programs. Out of the Huntting Conference, organized by Tinka Topping and the Hampton Day School, came the decision to develop a program in which teachers and writers might collaborate to change the teaching of language and literature.

In April 1967, the Teachers and Writers Collaborative, under the direction of Herbert Kohl (and with an Executive Board consisting of most of those mentioned above plus a number of other teachers and writers) became a working reality through a one-year grant from the Bureau of Research, U.S. Office of Education. We were sponsored by and have been located in the Horace Mann-Lincoln Institute of Teachers College, Columbia University.

The Collaborative, by virtue of its character, has been able to draw to it a sizable number of talented young writers and teachers interested in educational change. Writers have been working in schools and in Saturday writing workshops open to teachers as well as to students. After-school seminars for teachers were held weekly in our offices at Teachers College. Finally, the first draft of a curriculum unit on Fables was completed and trial tested with a group of 20 teachers in California, as well as in the classes of the teachers involved in our seminars.

In January, 1968, under the directorship of Zelda Wirtschafter, the Collaborative's programs were expanded geographically. Florence Howe inaugurated an undergraduate writer-in-the-schools program in Baltimore, Maryland. The New York program was expanded to a number of public elementary, junior and senior high schools.

Two other accomplishments are worthy of special note here. Poet Anne Sexton and teacher Robert Clawson, who, sponsored by the Collaborative, began teaching an experimental high school English class in a Massachusetts suburb, were hired by the school system to continue their work. In Philadelphia, at the request of the Pennsylvania Advancement School, Teachers and Writers Collaborative supplied, at the school's expense, five writers-in-residence, each for a period of one week. The Philadelphia school system has also talked with us about the possible replication of a Collaborative project in Philadelphia's public schools to be supported by local funds.

During our first year of operation, we have been ambitious, understaffed, and underfinanced - but we have made a number of very promising beginnings.

Now we need major financial support. We need to complete projected curriculum units, evaluate student and teacher feed-back on existing units, invent new units. The scope of the writers-in-the-schools and teacher training programs is limited only by lack of funds. The writers are waiting. The schools are waiting.

If we are to consolidate the accomplishments of this first year, and begin to have a significant impact on the teaching of English throughout the U.S., we must develop a structure for each of the three major programs so that any one of them can be readily exportable to communities throughout the country; and so that any part of the program can be supported independently by local institutions and private foundations.

With these plans in mind, the Director devoted an enormous amount of time and energy to the business of seeking substantial financial support for the continuation and expansion of these activities. Although much interest was expressed in the Collaborative's aims and programs, and although we were encouraged to submit a joint proposal to the National Endowments for the Arts and Humanities, at this moment we still have no assurance that such support will in fact be forthcoming, or that if a grant is made, it will be commensurate with the needs of the project.

To stop now, for lack of financing, would be a tragic waste of the resources already invested. And yet it looks now as if this report will indeed be our final communication both to the official world of educational agencies in Washington, D.C., and to the many hundreds of teachers and school supervisors who were excited and inspired by our materials during the past year.

C. The Programs

1. Writers-in-the-schools

a) Approach
A variety of writers (including both well-established and relatively unknown poets and prose writers) went into public school classrooms at the elementary, junior high school, and high school levels, and worked directly with the students in those classes. They read their own writing and that of others. They encouraged students to talk about their concerns and experiences and to write on a variety of open-ended topics. The writers returned to the same class once a week for several consecutive weeks, and in some cases, for an entire semester. Generally, they found that by the third or fourth session the students had begun to trust them and consequently began to write more freely and more often than the teachers remembered their doing theretofore. It was important for the teacher to remain in the classroom during the writer's visits. The generally freer ambiance created by writers in the classroom provided a new model of flexibility for some teachers. It was also our experience that the writer and teacher together can develop interesting curriculum ideas which in turn provide us with future curriculum units. Each writer submitted a detailed diary of the sessions he conducted. We have used selections from the writers' diaries in our teacher training seminars to stimulate discussion and to test ideas for curriculum development, and have disseminated these ideas to a wider audience of English teachers and educators through our Newsletter.

The writers involved in the program (see Appendix A for biographical data) and the schools they visited are summarized in the following chart:

Writer	School	Grade
Aijaz Ahmad	Pa. Advancement School Philadelphia, Pa.	Writer-in-Residence
Jonathan Baumbach	Abraham Lincoln H.S. Brooklyn, N.Y.	11th & 12th
Bill Berkson	Benjamin Franklin H.S. East Harlem, N.Y.	10th
Victor Hernandez Cruz	Nathaniel Hawthorne J.H.S. Queens, N.Y.	9SP
Robert Cumming	P.S. 65M, N.Y.C.	5th
Maroa Gikuuri	P.S. 33M, N.Y.C. P.S. 60M, N.Y.C.	2nd 4th & 5th 2nd
George Hayes	Charles Evans Hughes H.S. New York City	11th

Writer	School	Grade
David Henderson	Joan of Arc J.H.S. J.H.S. 136M, N.Y.C.	 7th
Nat Hentoff	Benjamin Franklin H.S.	9th
Lenny Jenkin	P.S. 33M, N.Y.C.	6th
Clarence Major	P.S. 65M, N.Y.C. Pa. Advancement School	5th Writer-in-Residence
June Meyer	J.H.S. 82, Bronx Sands J.H.S. Brooklyn P.S. 45K, Brooklyn	 7th 6th
Mark Mirsky	Benjamin Franklin H.S.	10th
Larry Neal	Charles Evans Hughes H.S.	10th
Grace Paley	Abraham Lincoln H.S.	
Michael Porter	Walden School, Manhattan	12th
Anne Sexton	Wayland H.S. Wayland, Mass.	12th
Peter Sourian	Sands J.H.S. Brooklyn	7th
A.B. Spellman	Pa. Advancement School	Writer-in-Residence
John A. Williams	Pa. Advancement School	"
Jay Wright	Pa. Advancement School	"

Although for administrative reasons, the schools were located mainly in and around New York City, the children involved came from a variety of racial and economic backgrounds, ranging from affluent middle-class suburbia to severe ghetto poverty, and included several classes of Chinese and Spanish-speaking children with limited knowledge of English.

b) Results:

As can be seen from the above, the range of schools visited was quite wide, and the nature and experiences of the writers involved equally diverse. Therefore it is hard to generalize from their experiences. However the diaries that were submitted to us by the writers, their evaluations and those of the participating teachers, provide a general picture of what happend during the duration of the program. In almost all cases there was no creative writing program in the class before the writer began visits. Therefore there was no basis upon which to compare the impact of the writers' visits, other than to say that often writing developed where there was none before. Also, from the reports, there was usually great interest generated by the very presence of a live writer in the classroom. In many cases the students were as interested in learning the mechanics of getting something published as in listening to the works of the writer. It may seem surprising but knowledge of the mechanics is one way into literature. For young people, the knowledge that it is possible to get one's writing published, and that the process is not magical, can be a great impetus to writing.

Another thing that emerges from the diaries is that students are also interested in the lives of writers, why they write, what their schooling was like, what they think of things. The degree to which the writer emerges as a human being seems to be directly related to the openness with which his writings were attended to.

The writers generally found that three or four visits to a class were not enough, and that things were just getting started by then. Also the writers and teachers agreed that it would be valuable if they had a chance to meet with each other, without the students, before and after the sessions.

c) A special case:
Poet Anne Sexton and teacher Robert Clawson taught a special senior English class at Wayland High School, Wayland, Massachusetts, under the auspices of the Collaborative. They assumed responsibility for the class five days a week for the entire fall semester and therefore were able to develop an intensive writing program as well as to collaborate with each other in depth. This is the paradigm of what could happen and it has been gratifying to us that though we were only able to support this project for one semester, the school itself raised money and hired them to continue for the rest of the year.

Following are excerpts from Anne Sexton's diary and some samples of the students' writing:

> (Excerpted from Anne Sexton's journal) "...I suggested to Bob that day after our graffiti blackboard what a great short story it would make: The Graffiti Man - all his experiences; the hidden man publicly declares himself in johns and in tunnels - a rather Dostoyevskian character you could make out of him. Bob was so turned on by the idea that by the next morning he had the first draft of "The Graffiti Man" - about four or five pages of it. I suggested we read it to the class, and they liked it, too. Then I assigned them to write graffiti papers of their own. They could make up new graffiti or they could follow our story of "The Graffiti Man" and write new experiences for him...They always moan when you give them an assignment. They seem disgruntled, but after they've had it for awhile, they give you back good papers on it..."

(Samples of "Graffiti Man" stories)

IT IS WAR

by Russell Barnes

Grafitti Man was the most hated person in the world, that is by the mens room porters. He was hated more than the "toilet plugger", the "paper thrower" and even the fiendish "hopper misser". At first the Almagated Mens Room Porters Union thought they could control this menace by putting up signs in the mens rooms. The sign was stenciled upon the wall in big flourescent green block letters which read:

DO NOT WRITE
UPON
THIS
WALL

When Graffiti Man saw this sign he was outraged; he knew that the Union was out to get him. To him this sign was another form of book burning. He could not and would not let these mere people encroach upon his freedom. He must strike back. And he did. He went out into the world to gather munitions for his war against the Almagamated Mens Rooms Porters Union. He procured a stencil and a cannister of flourescent red paint. And in big Gothic letters he wrote:

DO NOT WRITE
UPON
THIS
WALL

FASCISM IS
ALIVE AND
IN THIS
ROOM

His ambition was to paint the sign in every mens room where he found the mark of the suppresors. He traveled from city to city and state to state showing his defiance. He became a fugitive in a land of freedom. A price was put upon his head. Wanted dead or alive.

One day the hairy arm of the law caught up with him. He was gunned down in a dingy filthy wash room in the 64th Avenue subway. He died face down with his face wedged in the bottom of one of the reeking urinals. His blood was splattered all over the once white porceline fixtures. But it was hard to distinguish between the blood and the years of built-up grime. His body was dragged by the feet into a back alley, where it was dropped next to a pile of garbage to rot until Thursday when the Sanitation Department would pick up the filth.

Thursday came five days later. A truck pulled up, some men got out and proceeded to load the foul smelling pile. The presence of Graffiti Man's corpse was nothing unusual to them. At the end of the day the truck went to the waterfront where it was emptied onto a waiting scow. Graffiti Man was dumped onto the scow amongst the piles of putrid carrion of the city. When the scow was well loaded it was towed far out to sea.

And as the sun sank slowly in the west so did the bullet riddled body of Graffiti Man admidst the huge mound of decaying scum.

FLIGHT IN EXHAUSTION

by Torrey Reade

The Graffiti Man was tired. Washroom attendants had been chasing him for weeks now, and he was on the FBI's list of the Ten Most Wanted Men. He was exhausted, physically, emotionally, mentally. It was no good. He was sick of hiding out in the filthy johns of Skid Row bars. He was sick of running from janitors. He was sick of being an innovator, a martyr, a man too soon for his time. He stood on the toilet seat and looked for an empty space above an ancient scrawl, "F____ you, Mummy Nature." In deepest despair he wrote, "O Graffiti God, why hast thou forsaken me?" and not waiting for the ink to dry, he unlocked the door and went out into broad daylight. This graffito was the last American urinals were to see of the Graffiti Man for a long time. He was leaving the United States for his true homeland, Italy.

The Graffiti Man stowed away in the head of a Pan Am jet on the Lisbon-Rome flight. It was a rough voyage and the walls bore the mark of the innumerable times when the Graffiti Man's open mouth was rocked from its position over the toilet. Here he wrote on the floor, in a brief interval between air pockets, "Even as the stone of a fruit must break, that its heart may stand in the sun, so must you know pain." His style was to change drastically in the years of his studies in Italy.

Disembarking at the Leonardo daVinci airport, the Graffiti Man made tracks for the baths at Pompeii, to study pornographic aspects of wall-writing. He was not disappointed, and the graffiti in the ancient city were to affect him profoundly when he returned to the pristine walls of American bathrooms. He did not stay long in Pompeii on this occasion, but continued on an extended tour of Italy. How many times, siting in the filth of Men's Rooms at the Catacombs, in Naples, in Palermo, yes, even in Venice, the Graffiti Man was to be seized with spasms of homesickness for the land he had left behind, how many times he was to print in his legible block lettering, "Parli lei inglese?" But that is in the next chapter of the life of the Graffiti Man.

Student comments on class taught by Anne Sexton and Bob Clawson:

"I think our English class is great. It took quite awhile for it to get off the ground, but it's really beginning to get somewhere. It's not at all like an English class, though. It gets you thinking even if you don't say anything...We don't follow a set curriculum - but that is dull and who wants to sit like robots all day learning "stuff." You don't retain "stuff" very long, anyways - at least I don't. I can't even remember one half of what I learned last year - and I didn't flunk out. We're putting common everyday experiences and occurences to discussion."

"The class has been far from my expectations...We talk mostly about poems which have been photostated and distributed to the class. I find this somewhat boring and think you would have much better luck if we were allowed to write in class with your help and supervision."

"...The class has been won over to the course almost completely, which

> is quite a feat. We are enthusiastic, and the general attitude is one of sudden interest and excitement in discovering unplumbed talents..."
>
> "I know that I have written more this year in English than I have ever written before. I can write whatever I want and not have to sling the bull to please the teacher to get a good mark. In your class was the first time I had ever heard anything of L...'s. I was surprised that L. could write so well..."
>
> "This class is great!...You have sort of been conveying something to me - it seems to be almost strength in words - this class has done more than anyone could imagine."

And, excerpted from a student's "Journal":

> "...Couldn't go to bed so I wrote a poem at 12:30 a.m. Now that I can write anything I feel, I keep a few scraps of paper on my night table so then if I get a cool idea all I do is jot it down."

Another interesting component of the writers-in-the-schools program emerges clearly in the case of Anne Sexton's work. Not only have writers developed writing in the classes they visited, but the work of some writers itself was affected by contact with young people whose freshness and honesty revealed much about the writers' work that they hadn't perceived before. June Meyer expressed this in her report on the last session of her Saturday class:

> The Last Workshop at the Church of the Open Door
> Report from June Meyer
> June 15, 1968
> We met. We were in that room where so many poems, so many nightmares, so many beginning ways of wording the reality had begun and had become a finished proof of trial. It was a peculiar morning. The kids and Terri talked excitedly about the Camp and still I didn't know whether we'd have the money or not. And I would not be with them...
>
> I felt sad and at an end. As I looked at all the children, plus my own son, Christopher, I could consider the twenty or so reasons for my commitment to the idea of a safe and happy summer place for the workshop to expand. My son had grown tremendously, by contact with the Ft. Greene contingent. And I had grown by coming there and by trying to do whatever I could. And they had written more and more beautifully, well, and unforgettably.

In the case of Anne Sexton she wrote a long series of poems during the year, and read them to her students during the course of their composition. The poetry emerged right before the students and the poet herself. The students' criticism contributed to the fringe form of the poems.

d) Saturday classes

The Teachers and Writers Collaborative initiated Saturday classes in writing at the Community Resources Center in East Harlem and the Church of the Open Door in Brooklyn. These classes were not geared to turning out "professional" writers, but provided a milieu in which teachers and students are stimulated, encouraged, and helped to articulate their thoughts and feelings through engaging in the creative act of writing. Some of these classes never got beyond a few weeks, primarily due to the fact that transportation for students could not be worked out, and adults could not be found to see that the students got home. Two Saturday classes progressed steadily since they began in October, 1967. One class, conducted by Peter Sourian and Louise Gluck, continued to meet at the Community Resource Center in East Harlem. The other, conducted by June Meyer, moved to Brooklyn (Church of the Open Door) since that is where most of the children in that class lived. These students (approximately 15-20 in each session) formed their own weekly literary newspaper, The Voice of the Children, and began to write at home during the week in addition to what they produced during the Saturday sessions.

The following excerpts from June Meyer's diaries give some sense of the growth that took place during this time, and of the seriousness of purpose exhibited by the children:

> (January 27)...These days sessions are difficult to terminate much before two hours. Nobody wants to leave...A kind of pattern has been emerging: first the kids sit around looking at the books I bring, then they read copies of the former week's work, and then they undertake the day's assignment. Meanwhile there is an enormous amount of noise and music. Today however, a few kids complained about the interference from noise and I eagerly complied by quieting the piano and substituting an LP recording of jazz for the rock and roll 45's. This seemed to help during the major, creative thrust...Much of what the kids expressed today, in writing, amounts to an unanswerable indictment of the world that would term these children stupid, ugly, hopeless and wrong.
>
> (February 17)...The kids' seriousness increases, steadily. Thus the background prop of phonograph music has become an annoyance for several, and the music has been limited - in volume and in the period of playing allowed - by the kids.
>
> (April 6, following the assassination of Martin Luther King)...Many of the children arrived with pages already filled with expressions of their bewilderment, terror and rage. Also, much of what they brought, much of what they wrote, expressed a longing for difference, for cataclysmic rescue from hatred, violence and adult insanity... there is an invincible spirit inside the children; a spirit even America will not easily destroy.

An eight-week after-school workshop was conducted jointly by teacher Bill Wertheim and writer David Henderson at Junior High School 136 in Harlem.

It is particularly gratifying that out of June Meyers' class the idea for a summer camp for writing developed. With the aid of Terrill Bush, an English teacher (at Sands J.H.S. in Brooklyn) who attended the Saturday classes with her students, the Voice of the Children Camp was organized and enough money raised to continue the group at a campsite in Toronto, Ohio for two weeks during the summer. Miss Bush served as volunteer Director of the camp. The following excerpts from her report give some idea of the scope and significance of what they were able to accomplish despite many problems and within the limits of a tiny budget:

> "The twenty children and ten adults of the volunteer staff wrote, scrubbed, swam, cried, fought, ate, danced, played, painted, and swept their way through a two week experience difficult to summarize. In the extraordinary freedom of outdoor space, and in the spirit of a large family perhaps stranded near nowhere familiar, we explored every first and last possibility of enjoyment and growth. It is our belief that everyone grew in good and healthy manner. It is our privilege to consider, still with something like amazement, that the camp really happened, and that, furthermore, what happened because of the camp, on balance, serves to strengthen plans beneficial for children, around the year.
>
> Although last year in Toronto, Ohio, non-whites were allowed in the public swimming pool only one day a week, the pool manager welcomed our campers and even set aside an hour every day, during which swimming instruction could occur without distraction...We enjoyed the adjacent pastures belonging to friendly neighbors who allowed the children to watch the milking of their cows, and to ogle the sheep, cats, dogs, and chickens that abounded on their premises. (The kids expressed their astonishment about the absence of subways in town, and the non-existence of a Coney Island)...The local Red Cross contributed sleeping cots and blankets. The mayor of Toronto, Andy Blaner, literally carried in survival supplies of water and organized the local Civil Defense Corps on behalf of the Camp when our water was turned off. Several members of the local police and the county sheriff's department interceded for the camp and secured electricity, running water, and assured the continuity of these essential services.
>
> When it rained, and it rained and rained, we sat together and composed a group poem and practiced scaring ourselves more than the thunder or lightening scared anybody. Some fine writing took place, and, indeed, 4 issues of the Voice of the Children were compiled and published thanks to the cooperation of the local high school...
>
> (Another)special event took place after converting the dining hall into a magical, small theater. The kids presented a beautiful show of their own poetry, their own skits, African dances, rock and roll songs, and African-percussive group music. The candlelit show pleased the kids perhaps more than anything else and they remained marvelously, rightfully proud.."

It is the desire to continue beyond the limitation of funds expressed by students, teachers and writers that has showed us the value of the work of the Collaborative.

e) Problems and Conclusions
The main problems the writers faced were with the teachers of the classes they visited and not with the students. Often the teachers were very nervous about the writer's visit and wanted the class to be on its best behavior. The teachers tended to set up rigid and controlled atmospheres, whereas the writers hoped to create rather open and casual ones. A number of teachers resented the open way in which the writers functioned and wanted silence, and order above all. Similarly another problem we encountered with the writers-in-the-schools program was the mismatching of some writers and teachers. It is clear that in the future there ought to be an opportunity provided for teachers to meet a number of writers and make the choice themselves as to which writers they would most care to have in their classrooms. In the few cases where the teachers selected the writers things worked out quite well.

Not all teachers were rigid and authoritarian however. A quote from teacher Elna Wurtzel's evaluation of her 5th grade's experience with Clarence Major illustrates a case where the writer's presence was able to help her implement a more open way of functioning, one in consonance with the philosophy of the Teachers and Writers Collaborative:

> "...What I most appreciated about the sessions was that I could allow the children a great deal of freedom, more than I could when I was alone in the room. This was because I felt that Mr. Major was providing a lot of involvement in writing for the kids, so that I could completely forego the teaching role and simply handle the problems of the children (28 of them)...During the sessions a great many other interesting projects got started, because in that kind of atmosphere the children thought up things like starting an aquarium or doing dramatic reading or some art projects. So for me as the teacher one of the greatest values of the program was peripheral to the writing going on.
>
> In connection with this I learned a lot about my children by watching them respond to another person and to one another. I was particularly aware that many of my adolescent girls had a crush on Clarence and wrote about their intimate concerns with an excitement and intensity they did not have when they wrote with me. Also I became more aware of how the children deal with one another and how whole groups of them will discipline a malefactor in their own way..."

The altering of a teacher's style and mode of classroom management may prove to be as significant an effect of the writer's presence in the classroom as the stimulation of student writing and the development of ideas for curriculum.

What is clearly needed is work with teachers and writers above and beyond the visits of writers to their classes, and in the future it would be of value to have teacher-training seminars for all of the teachers whose classes are visited.

The following are conclusions that we have drawn from our experiences in the schools:

1. All children - white and black, poor and wealthy, city, country, and suburban - have an intense inner life that has been revealed in their writings (See Part III of this report), but which had never before been exposed in school.

2. This inner life as revealed in the children's writing testifies to the intuitive understanding and perception that children have of the complexities of the society around them. Children are aware of and concerned with sex, violence, racism, social and economic power, etc.

3. In almost every case, writers who have gone into public school classrooms have been able to relate directly to the children and elicit written responses in a way that their teachers had not generally been able to do. In addition to the children's writing which resulted from their direct contacts with professional writers, the writers' diaries provided a wealth of teaching ideas which were disseminated through the Newsletter to a broad segment of the educational community. These ideas proved both stimulating and practical, as witnessed by the number of responses we received from teachers throughout the country who had seen the Newsletters and used many of the ideas contained in them.

4. We were not, however, as successful in developing working relationships between the writers who taught public school classes and the regular teachers of these classes. In a few instances the writer and teacher worked together as a team. In most cases, however, the teacher simply turned the class over to the writer and made no attempt to follow up with additional activities in between the writer's visits. In one or two cases the teacher's overwhelming concern with a particularly rigidly enforced classroom discipline - silence and immobility on the part of the children - lead them to interrupt the session, thus making it difficult for the writer to function smoothly. It is clear that our limited success in this area was due to lack of adequate planning and orientation sessions before sending writers into the respective classrooms. We feel fairly certain that this problem can be overcome in the future by arranging special planning sessions with the teachers and writers who will be involved, with particular attention to devising ways of making the teachers active participants in the project.

5. In every case, both writers and teachers felt it was important to type up and "print" the children's work, in either mimeographed or rexographed form. Seeing their work in print affirmed for the children the validity and importance of their own thoughts, feelings and words, and inspired them to write more and more and more. They also, when confronted with the printed page, became more aware of spelling mistakes and more interested in spelling correctly. In this connection the following excerpts from writers' diaries give a sense of what happened during the year:

Excerpt from June Meyer's diaries:

(October 21, 1967)...I had to control my sense of desperation: I

> wanted to say, wait a minute. Let's stop right here: This is a Sentence. This is Not a Sentence. HIM is spelled with an m, not with an n. Words that sound like, or a little like each other are Not spelled the same way. For instance, along is not the spelling for alone...Should I "correct" them? How can you correct completely illiterate work without entering that hideous history they have had to survive as still another person who says: You can't do it. You don't know. You are unable. You are ignorant. So for the moment, I am not doing that. And the question is what am I doing?
>
> (March 30, 1968)...As for the paper (The Voice of the Children), the kids were very upset about typing errors, and very concerned to have their stuff reprinted in corrected form. There was a lot of asking about how to spell this and that, for instance. I have promised to arrange to have their work corrected before it appears in type. As the Collaborative knows, I regard this kind of thing as effectively pedagogic and therefore regard the kids' concern as most positive and forward moving.
>
> (April 6, 1968) I spent most of my time correcting the work as it reached my hand; to the children it was particularly important to have their words as clear as possible.

Many of the writers originally felt that all spelling and grammar should be left as is when the children's work is typed and reproduced. But after seeing several batches of writing thus reprinted, and noting the students' reactions when they reread their own work, they came to feel that where grammar is a clear reflection of expression it should be left unchanged, but that misspelled words are often irrelevant to expression and simply annoy and insult the children, and therefore should be corrected either before or during the typing.

Excerpt from Lenny Jenkin's diaries:

> (April 29, 1968)...I've decided that I agree with her (Zelda), that the grammar should not be corrected, but that the spelling, where it makes no particular point should be...I'm becoming less of a purist...
>
> (May 6, 1968)..(The students) had a lot of objections to the book. These were mostly not to do with its content. Quite a few kids said very strongly that the spelling was all wrong, and that this was a thing that they didn't like. A few ran up to me to show me this before class.

6. A final and very promising result of the writers' visits in the schools was the emergence of many topics that could be developed into curriculum units through the collaboration of teachers, students, and writers. The topics that emerged for possible units were graffiti, insult and praise, the collective novel, the dream, and autobiography.

2. What's Happening:

The Teachers and Writers Collaborative worked with and contributed to the support of What's Happening, a city-wide high school magazine written, edited and produced by the students themselves. Although they come from different areas of the city and have been drawn together through their commitment to the magazine, these students are primarily from New York's black and Puerto Rican ghettos.

In addition to supporting printing costs, the Collaborative provided a writing workshop for the group led by one of our Sarah Lawrence fellows, and arranged for the voluntary participation of graduate English students from the Columbia University MFA program.

Students from the What's Happening workshop acted as "guest teachers" in two Harlem elementary school classrooms, including the 4th grade class of one of the teachers in our seminar. Both the regular classroom teacher and the student teachers were surprised at the high quality of writing that the younger children produced. The value of students teaching students is an area we hope to explore in greater depth next year.

Our investment in What's Happening, an independent student magazine, has paid off in several ways over and beyond the existence of the magazine itself. Participants in the Teen-age Opportunity Program read What's Happening and were inspired by it to create their own journal of opinion entitled: Our Bag (printed on brown wrapping paper, of course!). Another group of teen-agers from the United Community Centers in East New York were similarly inspired and they are now producing Out of Sight: The Paper with Insight as a result.

3. Seminars for Teachers (teacher education program)

a) Approach.

If the teaching of English is to be changed, teachers must be helped to change their attitudes towards language and literature as well as their attitudes towards students. We have theorized that one way of changing such attitudes is to focus not directly on them, but rather to treat them as they come up in the context of another kind of discussion. Many (if not most) teachers know that something is "wrong" with the English classroom. They are looking for viable ideas. Thus, the Collaborative began in a modest way to explore the possibilities for a new kind of teacher education by organizing one voluntary seminar on Friday afternoons in which the approach focused on actually using various materials rather than talking about them. The "subject" of the seminar was an experimental curriculum unit on Fables. Since the Fable unit demanded "creative" writing by the teachers, they experienced first what they then tried out on their students. In the process, discussion focused on attitudes about the teaching of language and literature, as well as on problems concerning the "correction" of children's work, the child who does not respond, and so forth.

At first, the central concern was to familiarize the teachers with the material produced for our unit on the writing of fables and get them to use these materials in their own classrooms. The teachers wrote fables, read them aloud, invented morals, animal characters, etc. After some began to get their classes writing fables, the seminar discussions centered on the specifics of individual teacher's approaches to the fable material.

Samples of the children's writing were read. One session of the seminar was devoted to "beginnings." Out of it emerged a series of strategies for approaching the teaching of fable writing.

New teachers joined until the group had twelve "core" participants, including elementary, junior and senior high school teachers. Victor Hernandez Cruz, the young poet, came regularly; high school students and teachers visited from time to time. The focus of the seminar shifted from the writing of fables to the problems of teaching writing in general and of individualizing work within the classroom. There seemed to have been a general consensus amongst the teachers that the seminar helped them to "open up" their pupils and get them writing freely and honestly. As valuable as this first step was, the teachers were faced with the crucial question of what next? - or, "Now that the kids are writing, where do we go from here?"

At the request of the teachers who attended our original eight week seminar conducted in the fall, the weekly meetings were extended and the focus shifted to moving beyond the fable into other forms of writing. These sessions were conducted by various writers who were also working in classrooms. Participating seminar leaders included Aijaz Ahmad, Jay Wright, Nat Hentoff, John Holt, Mark Mirsky, Larry Neal, and June Meyer. We had hoped for a genuine dialogue between the writers who came to the seminar and the teachers, but too often the writers lapsed into the role of "lecturer," and the teachers sat passively listening. Although many interesting ideas came out of these sessions, and some of the teachers used them to good effect, the teachers generally felt a lack of direction and purpose in the changing topics of discussion from week to week. During the final weeks of the seminar, therefore, they decided to concentrate on developing curriculum ideas for a unit on autobiography, and invited writer Robert Cumming to work with them.

b) Results.

The teacher training seminar was voluntary. It was amazing to us that teachers gave their Friday afternoons to come and talk about developing writing programs. Perhaps we shouldn't have been surprised.

The seminar added an important element to our work. The teachers were coming from actual classrooms with specific problems. They were actively engaged in what they were talking about and often would test ideas presented in the seminar and bring back results the next week. This feedback was indispensable in developing curriculum units which would be immediately relevant in the classroom.

It was also valuable to have the writers' ideas tempered by the teacher's perceptions of the realities of the classroom.

The teacher training seminar and the voluntary involvement of teachers was an unexpected and gratifying bonus of our program.

c) Problems and Conclusions.

The teacher training seminar grew organically. Teachers came, brought friends, tested our materials, brought their own ideas. Writers were invited to participate and they brought other ideas. Many things happened in the seminar, not all preplanned. There were problems of time. The two directors of the Collaborative were so burdened with administrative detail and the need to raise money for the next year that often adequate leadership could not be provided for the seminar. Also the writers sometimes found themselves lecturing to the teachers, thus destroying the notion of a collaborative that formed the basis of our philosophy. Part of this was due to the time restrictions. We were funded for a year and wanted to get as much done as possible. People were excited about the work, yet hanging over all of our heads was the uncertainty of going on. The greatest value of the seminar was that it gave us an opportunity to experiment with writers and teachers.

We learned of the need to have things done in the classroom and brought back to the seminar. We learned of the need for teachers to do the assignments they gave their students. We learned of the need to educate writers about some of the realities of the classroom. And most important of all, we learned that the most profitable and productive collaboration between writers and teachers took place when both were engaged in developing and testing ideas and materials around a specific topic or unit of work.

We reached the point at the end of the year where we could have been able to continue and expand the program using our mistakes and experimentation profitably.

4. Development of Curriculum Units

a) Approach.

The needs of English teachers are not only for new and relevant curriculum, but also for assistance and encouragement in the use of such materials. Many different teachers were involved in our seminars, but obviously, we hope that our curriculum materials will reach far beyond the limits of seminar participation. As the name "Collaborative" implies, we believe that a powerful means of curriculum innovation and stimulation exists in teachers having access to the experiences of other teachers and of writers as teachers. Hence, we visualize curriculum units as consisting of a portfolio of materials focusing on a particular topic, and including accounts by teachers of their classroom experiences (both successful and unsuccessful), recorded dialogue with and between students, and students' writing, as well as the initial resource material. We would substitute for a model "lesson plan" a number of different accounts by teachers who have used the same materials in their own styles. The accounts of teachers who have worked with our materials thus far suggest that they have been encouraged to think not in terms of a single lesson, but rather in terms of developing classes, one from another, as they are led by the interest of their students and their own inventiveness.

Beginning with the unit on Fables, the Collaborative has developed a working structure for the development and testing of curriculum units. The raw materials, ideas and themes of these units may be provided by material in the writers' diaries and/or suggestions made in the teachers' seminar, or they may be initiated by the Collaborative staff. These ideas are then developed into trial units through the teacher training seminars. Ideas and materials presented in the seminars are used by the participating teachers in their classrooms and the results, including teachers' diaries and the childrens' actual work, are returned for further discussion and elaboration in the seminar. Trial units are then put into preliminary form to be used in a small number of selected classrooms. Finally, a trial edition of the curriculum unit will be printed for wider testing by teachers before the unit is published for general distribution.

A sense of the specific nature of the Fables unit can be gotten from the introduction to that unit:

> "...The subject of the unit is the writing of fables and its emphasis is on primary and secondary school learning and teaching. The structure of the unit reflects the philosophy of the Collaborative, which believes that it is the individual teacher in collaboration with his pupils that determines what and how things are taught in the classroom. We do not believe that curriculum should be imposed upon a teacher any more than that the teacher should be forced to impose it on his pupils. Accordingly, the best a curriculum unit can be is a collection of materials that provides teachers with ideas and resources which can be used to design material that is relevant to his class and consistent with his personal style as a teacher...
>
> From the above discussion it should be clear that this unit does not consist of a specific sequence of tasks for the teacher to perform, or a series of questions (with their answers duly noted) and assignments to be imposed upon the children. Nor does it consist of required readings, or set exercises. There is no discussion of the developmental steps one must proceed through in order to teach children to write fables. On the contrary. The basic assumptions are that there are many ways in which children learn to write, and that it is stifling and artificial to set a rigid sequence of learning tasks. There are no elaborate sets of testable aims or list of behavioral objectives included in the unit. The aim of this unit is to aid teachers in helping children to write well and honestly, and it is the nature of this aim not to be able to predict beforehand what the products of the children's writing will be. This of course doesn't mean that the children's writing shouldn't be evaluated critically and considered qualitatively. It does mean that our intent is not to provide material for the classroom that can be studied statistically and graded numerically.
>
> Because this unit does not have the standard linear structure or a set of mechanical procedures for pupils and teachers to follow does not mean that the unit is completely without structure. It has been designed to give teachers a great number of ideas on teaching the writing of fables. It attempts to provide more material than any one teacher can use in any one class. The idea is to present the teacher with options and choices so that the teaching of fables in his classroom is done in the way that he judges best, given his experience and his pupils...Because so much responsibility is assumed by each individual teacher using this unit, the experiences of other teachers working with it become particularly significant, and ultimately a good part of this unit will consist of reports of teachers' successes and failures with this material.

The following components make up this preliminary version of the Teachers and Writers Collaborative unit on Fables:

1. A general discussion of the fable as a form of writing and story-telling, with an emphasis on the possible values of using the writing of fables as a way to develop a writing program or elaborate on one already in progress. Included are a short history of the fable form and a discussion of some of the features of the form that have made it so prevalent and popular.

2. A section on beginnings, being a discussion of the ways in which various teachers began to teach fables in their classes, with materials that might be helpful to one planning to have children write fables and with ideas that teachers have developed on beginnings but not yet tried in the classroom.

3. Anthology of fables, classical and current, from children, artists, teachers and other sources, with a running commentary on the grouping of fables and the themes and devices that may be interesting for classroom use. The emphasis of this anthology is pedagogical and it tries to develop and present as many ideas and samples as possible. The material in this anthology will be made available in bulk to enable teachers to put together their own selection of fables and visual material included in the anthology and thus create their own texts for the use of their classes.

4. A section on failures and the ways in which the failures of others can be of value.

5. Teacher accounts of teaching fables and samples of the fables written in their classes.

6. A follow-up section on other directions one may move in after fables become wearisome.

b. Results.
During the past year, fables have been collected from the classical sources (such as Aesop and La Fontaine), as well as from oral traditiona (African and East Asian), and modern literature (Thurber and Kafka, for example). These fables have been organized according to themes (the boaster fooled, the weak versus the strong, the tricker tricked, etc.), morals, animal characters. Some fables have been rewritten and modernized by writers who are working with the Collaborative. A talented high school student, Alvin Curry, produced a series of "Fables for Senior Citizens" to accompany a picture we are thinking of including in the unit.

Teachers in our Friday seminar have used the fables with their classes on the elementary, junior high school, and high school levels, and it is beginning to be clear what works and what doesn't. We've come to realize, for example, that students are often interested in having and compiling lists of morals, insults, animal expressions, etc. before writing their own fables. We are therefore working on expanding such lists and presenting them in such a way as to allow teachers to use them with maximum variety and spontaneity. After students have made an attempt at writing fables, however, they are curious to read what others have written, including the work of other students.

At the present time all of the materials on the fable, plus fables written by children, and teachers' accounts of their classroom experiences with fable writing have been tied together into the first draft of a unit. This preliminary edition was used by twenty teachers in California under the direction of Herbert Kohl, and by selected classroom teachers in New York City and several Boston suburbs. The results of these trials reflecting experiences with a variety of students (urban, rural and suburban) were to be incorporated in a revised trial edition for wider testing next fall, contingent upon funding.

We have also produced a number of other kinds of curriculum materials for the use of teachers in schools. We are accumulating and producing an annotated bibliography of current sources for lively poetry and prose (with particular attention to Negro writing) that teachers in our seminar and participating writers have found effective. We have printed for use as texts collections of poetry and prose by the writers (many of whom are young Negro poets) whom we have sent into classrooms as part of our program. Two "mini-units", one on VietNam, and the other on the black/white experience in America, have been compiled and are in draft form.

Teaching ideas and tactics culled from writers' diaries and the teacher training seminar were disseminated through our Newsletter. The Newsletter (published quarterly) is currently being sent across the country to a mailing list of approximately 500 teachers, teacher training and school system supervisors, education editors, and a number of other individuals and organizations directly or indirectly concerned with the teaching of English. This list is constantly being expanded; in addition to each mailing, another 400-500 Newsletters are distributed through direct contact with teacher groups, etc., bringing our total circulation close to 1,000.

The enormous response to and demand for the materials that we have developed has provided us with some indication of the broadness of our potential impact. Teachers and Writers materials are currently being used in several Upward Bound programs in New York and Massachusetts. The Tutorial Assistance Center, an OEO supported program of the U.S. National Student Association, has requested permission to reprint and distribute our Newsletter. The Newsletters were also used in a number of NDEA institutes this summer. This response has also provided us with a larger basis for self-evaluation. People who try our ideas and materials write in and tell us how they've worked out. Current feed-back suggests that we keep on in the direction we've been following.

We have the beginnings of other curriculum units based on the work done by writers in the classrooms and ideas developed in the teacher training seminar. These include materials using graffiti as a take-off point, collected initially by Herbert Kohl (in New York), Anne Sexton and Robert Clawson (in Massachusetts) and Zelda Wirtschafter (in Washington, D.C.); and preliminary work on an autobiography unit developed by the teachers seminar and writer Bob Cumming.

Under the direction of Florence Howe, Goucher College undergraduates, working with high school students in Baltimore, have begun to collect the ingredients for a unit on contemporary poetry, and to test them in the classroom.

Additional units planned for development next year include:

1) The use of blues, current pop and soul music, ballads, and lyric writing as an introduction to poetry (Larry Neal, David Henderson, Herbert Kohl, and Eve Merriam).

2) A unit centering around "tall tales" and including the rhythm of insult, praise and boasts (Mark Mirsky).

3) A unit on "games" including explorations into chance writing, found poetry, and concrete poetry (Bill Berkson, David Antin).

4) A number of "mini-units" or small anthologies edited from a particular point of view and which might provide literary source material for teachers in other disciplines, such as Social Studies. (One topic currently under consideration is a collection of "jail" poetry and prose written by kids and adults for use in special Youth House and other institutional programs.)

c) Problems and conclusions
The fable unit has been very successful in the sense that the teachers who have used it felt that it presented them with a series of possibilities for their classes and made them get involved in tailoring the curriculum to the specific needs of their pupils in a way that the usual textbooks don't.

The section on failures was particularly liked even though it was brief. It presented to teachers the results of other teachers' work, and also created a sense that a failure can be valuable if one learns from it.

A central problem with the testing and development of the fable unit was that our budget only provided funds to produce 200 copies of the complete unit. Copies had to be shared and hoarded. It would have been better if we had had copies to waste. Also it would have been better if we had had time to trial test all of the materials and produce a second draft that drew even more upon teachers' experiences. We can't underestimate the value to the production of curriculum materials of having as many and varied accounts of teacher's actual experience with the material as possible.

Another problem was that we could not afford to follow through and develop the many leads suggested by the fables unit and the work of the writers in the schools. A larger and more coordinated program would have enabled us to begin to evolve something that looked more like an extensive curriculum.

Our main conclusion is that we have only begun what we consider valuable work, and regret that we may not be able to continue.

D. Conclusions and Speculations

This section will summarize some of the main conclusions and speculations that were developed in the previous sections of this report:

1. The most significant finding in our work is perhaps that there are many more teachers than one would initially imagine who would like to develop open classrooms. Their problem is that they don't know how and that the people they have encountered who advocate open classrooms too often change overnight. The teachers we have worked with have found that materials that provide them with choices and that also enable them to provide their pupils with choices make the transition to open classrooms more reasonable and possible. With this in mind the whole curriculum unit on the teaching of fable writing has been designed to give teachers and their pupils the maximum of choice without at the same time depriving the teachers of all structure whatever.

2. We found it important and significant that writers in the classroom were able to excite students and get them to write in ways that their teachers had not expected of them. There is no doubt in our mind that the presence of artists in the classroom is a valuable and significant experience for young people.

3. As a corollary to the above finding, we have discovered that writers themselves find contact with young people an inspiration. For example, Anne Sexton has been reading her most recent poems to the class, and her subsequent revisions have been significantly affected by the students' responses. Other writers such as David Henderson and Barbara Christian feel that the education of the young is sufficiently important for them to devote their time to producing materials appropriate to the modern classroom.

4. One of the things we have discovered is that the same material can be used on different levels at school. For example, our fable material is sufficiently broad and interesting to be able to find a place in elementary and secondary school curriculum, and has even been used in several college-level courses. It is a matter of what excites the teacher and not a matter of any preconceptions of what children can or can't learn.

5. We have a growing collection of extraordinary diary material, some of which has already been printed and distributed, much of which is publishable. The diaries include accounts of dialogues with students, collections of students' writing, as well as records of changed teacher's attitudes, and show the enormous potential of this work as a rich source of ideas for the development of future curriculum units, as well as the feasibility and desirability of having professional writers working in schools.

6. Generally, writers have found that by the third or fourth session the students have begun to trust them and consequently the students begin to write more freely and more often than the teachers remember their doing theretofore. It has been important that the teacher remain in the class-

room during the writer's visits. The generally freer ambiance created by writers in the classroom has been providing a new model of flexibility for some teachers. The altering of a teacher's style and mode of classroom management may prove to be as significant an effect of the writer's presence in the classroom as the stimulation of student writing and the development of ideas for curriculum.

7. That teachers regularly attended the Friday seminars on their own initiative without either payment or course credit suggests the need for this kind of stimulation and encouragement. We would greatly expand this aspect of the Collaborative's program, adding teacher education seminars wherever there are writers working in schools. We value the idea that these seminars will become teams of teachers and writers engaged in developing and testing curriculum units.

8. The enormous response to and demand for additional copies of our Newsletter has provided us with some indication of the broadness of our potential impact. Teachers and Writers materials are currently being used in several Upward Bound programs in New York and Massachusetts, as well as in freshman English classes and the SEEK program at CUNY. The Tutorial Assistance Center, an OEO supported program of the U.S. National Student Association has requested permission to reprint and distribute the Newsletter, and our materials are being used in a number of other out-of-school programs such as the East Harlem Writer's Workshop directed by Piri Thomas. We continue to receive many more requests from schools and writers throughout the country, who would willingly participate in our programs, than our limited staff and budget can support.

9. Poet Anne Sexton and teacher Robert Clawson have been hired by the Wayland, Massachusetts school system and continue teaching the senior English class they taught under the auspices of the Collaborative last semester. We feel this suggests a healthy pattern of future operations for us.

10. The all-pervasive problem throughout the year continued to be lack of adequate staff and funds. The specter of non-existence affected every aspect of the program. The lack of sufficient professional staff resulted in numerous delays and inevitable neglect of one or another aspect of the program, due to the pressures of administrative details which alone took up a considerable amount of the Director's time.

Both teachers and writers felt that the presence of the writers would be markedly more effective if "orientation" sessions could have been held in advance and if the students' writing could be typed, reproduced in "booklet" form and returned to the class within, say, a week, while the writing was still fresh in their minds. We have done some of this, but wanted to do a lot more. We also wished to supply writers with tape recorders, phonographs, cameras for students' use, etc. Such equipment would not only stimulate the students to more writing, but taped sessions of a writer in class, for example, would be valuable to teachers in other parts of the country.

The teacher training seminar would probably have been more successful if the Director had been able to devote more time and attention to it and thus provided the over-all continuity and leadership the teachers seem to need.

At present all the programs can be much better than they have been, and much more effective, and yet we cannot even think of our future existence without anxiety. This seems a foolish way to function. The writers and teachers most involved in our program just begin to see the ways in which the material and personnel of the Teachers and Writers Collaborative can be used most effectively, yet can't act upon this insight because the specter of non-existence continuously hangs in the air.

Our final conclusion, therefore, is that programs such as ours, if they are to operate at optimial effeciency and productivity, must be assured major financial support for an initial period of three to five years. Our experience indicates that during that period certain aspects of the program can become self-supporting and once an initial core of personnel and materials are developed, and the methods proved effective, the program as a whole can operate on a self-sustaining basis through contracts with local school systems and incidental support from private institutions.

II. THE BALTIMORE PILOT PROJECT: Report of the Undergraduate Poetry Project at Mergenthaler High School, Baltimore, Maryland

by Florence Howe

A. Introduction: The project's history, participants, procedures.

On opening day in an experimental teaching project, a vocational high school student made the following comment: "I guess they are trying to make gentlemen out of auto mechanics, or as we drop the oil pan on a car we are supposed to recite poetry." The Goucher undergraduates who were teaching Dwight Stokes and sixty-two other tenth grade boys did not want to turn auto mechanics into poets. But their aims were no less modest for that. They wanted their students to learn to enjoy and read poetry because they thought it was of value. The undergraduates hoped to learn something as well from an experience that removed them from their campus and placed them in an urban classroom with small groups of boys in circles of discussion.

The project depended in large measure on the talent and energy of the undergraduates, inexperienced as teachers, but committed to literature and writing; and on the intelligence and good will of high school students who cooperated in the experiment. The tools were simple ones: the small group that evokes and supports serious discussion; poems that express contemporary feelings and ideas in familiar language and precise, if unfamiliar, forms; and creative writing.

I owe the idea of using undergraduates as teachers to a complex of sources: Muriel Rukeyser, Arthur Pearl, the Mississippi Freedom School Project, Upward Bound, and student tutorials.

The project's history and participants. Early in the spring of 1968, Goucher College and the Baltimore City Public Schools agreed to cooperate with Teachers and Writers Collaborative in sponsoring a ten-week pilot project, using undergraduate English students to develop and teach a curriculum unit on contemporary poetry to high school students. We had planned for twenty teaching sessions to replace regular hours for the high school students. But initial administrative delays in April and subsequent interruptions in the school year (the assassination of Dr. King, holidays, etc.) cut our actual teaching hours to thirteen.

L. Earl Wellemeyer, Supervisor of English for the Baltimore City Public Schools, and Dr. Elsa Graser, Specialist in English were assigned to assist and supervise the project. They were responsible for the choice of a vocational high school, of tenth grade boys, and of the participating teachers. I had asked that the teachers be willing to participate and that the students be relatively uninterested in reading and writing poetry. That the students turned out to be all male was an accident. They had had little or no instruction in poetry. Their teachers, Mrs. Katherine Young and Miss Antoinette Worsham, expressed ambivalent attitudes towards the project. They were interested in participating in an experiment. But one of them admitted that she, too, was afraid of poetry, and the other expressed skepticism about interesting "those boys" in poetry. Their own training had been traditional, and they were, naturally enough, concerned about the undergraduates' lack of traditional preparation.

The undergraduates were a self-selected group of students, well-prepared in the reading and writing of poetry and with some experience in small groups. Seven of them were, to begin with, hostile or negative to the idea of teaching as a career or to schools as institutions. They had not been near a high school since their own years there and their memories of school tended to be bleak. Participation in the project was, for them, an extra-curricular activity. They were to have no college credit for their work, and I could promise them no money.

The project's procedures. The high school students were told they would not be graded for taking part in an experiment aimed to discover whether they might become interested in poetry and whether they might help to find poems that were especially interesting for high school students.

On Tuesday and Thursday afternoons, the Goucher undergraduates and I travelled to Mergenthaler Vocational-Technical High School where they met their students in small groups of five or six, arranged for heterogeneity. We used the space made available to us by the high school, the two classrooms of the cooperating teachers and a large television room down the hall. The undergraduates were responsible for choosing poems and for writing an account (a "diary") of each teaching session. After the third teaching session, groups were observed by the teachers, the two supervisors, and me, with some regularity. We invited visitors to the last several sessions.

Weekly workshops were held on Tuesday evenings at Goucher. I had planned to use this time for discussion of curriculum as well as for ongoing evaluation of the undergraduates' teaching styles. But a series of events turned the workshops chiefly into sessions on poetry. It was to these meetings that we relegated discussion, for example, of poems on controversial subjects like glue-sniffing, race, and religion. It was here, also, that we planned such matters as the visit of a poet and the use of a written exercise for evaluation.

Henry Braun's visit was to have been only one of several by young male poets, but our loss of teaching hours made that impossible. We felt a discernible difference among the students after Mr. Braun's poetry reading. He was noticeably a point of reference for all discussions, for he had given a sense of reality and visibility to the mimeographed sheets of poems that the groups had been discussing.

B. The Undergraduates at Work: Choosing curriculum and discovering a teaching style.

The undergraduates were responsible not only for teaching, but for choosing their curriculum. They had, to begin with, some poems that I had used in several high school projects during the previous three years. But not many of the undergraduates felt comfortable with my offerings. Most of them struck out on their own, using some poems they had studied in courses at Goucher, others that they found through searching in volumes of contemporary poetry or in materials supplied by Teachers and Writers Collaborative. Their need was to find poems that they were "prepared" to teach and that interested the high school students: that was their continuing assignment. And altogether, they "found" some two hundred separate poems, more than one hundred of which were used in the project. They ranged from very brief "pop" poetry to a relatively long narrative poem by Robert Frost called "Out! Out!"

But the undergraduates felt still other pressures. The poems they chose also had to please those of us who were supervising the project. The teachers and school administrators, for example, queried not only certain poems on controversial subjects, but also the cryptic form of some modern poems. These problems were worked out in our weekly Tuesday workshops, in which the undergraduates "defended" those poems queried.

Given the absence of secretarial assistance, the undergraduates also had to prepare their own mimeographed texts. Moreover, if they were to be continually responsive to their students, they could not plan, except in terms of alternatives, for more than one lesson at a time. Their reaction to the multiple pressures--those of their own preparation, their students' interests, the teachers' and supervisors' attitudes--was to prepare in inordinate quantity, so that if one poem didn't "work," there were others to go on with. But they did not find time enough to work cooperatively on curriculum so that the same poems might be used regularly in most groups.

The undergraduates felt similar problems as they tried to find a comfortable and workable teaching style. Though they lengthened their skirts somewhat and pinned back their hair, they did not look "teacherly," perhaps because nearly half of them were sophomores, but also because few of them could imagine themselves as high school teachers. Yet they were under some pressure from those supervising the project to be "professional," even formal in their relations with the boys. Clearly, the boys also had expected "the usual student teacher with the big pocketbook and the bi-focals and so on," as one of them put it. They and their teachers were, to some degree, puzzled by the lack of traditional formality in the small group.

The undergraduates had four tools chiefly--most teachers do: lecture or statement, question, listening, silence. Unlike most teachers, however, they tried to use the second and third more than the first; and they tried to use at least some of the fourth.

No one tried to prepare "lectures," though most of the undergraduates could have done so. Instead, they studied their poems very carefully, working out useful questions that they might ask, and trying to be prepared for all questions that their students might ask. I should emphasize that the ability to work as they did depends not so much on the specific preparation of a single poem (though that is important) but rather on the past preparation of many poems. Most of the undergraduates had the kind of assurance with poems that allowed them to understand that any point may be a useful place to begin, since a poem's organic nature leads a reader naturally from its language and rhythms to feelings and ideas and back again to language and rhythms.

The undergraduates had also learned the difference between "open" and "closed" questions, and from their own classroom experience, knew that they preferred "open" ones. Questions ought to "open" discussion: the questioner (teacher) should want to hear the response, whatever it may be, and to follow its lead. But enjoying a preference was not the same as translating it into a teaching device. How to ask "open" questions that were meaningful enough to lead into the poem's details? In a couple of extra workshops, the undergraduates and I made lists of such questions, some of which they had tried and others that they had not yet thought of.

Listening is an activity that, unfortunately, most teachers are not prepared for. They learn to listen only for the answers they have planned to receive. And certainly, in a classroom of more than thirty students, arranged in rows, never is there an opportunity for two or more students to talk to each other while the teacher listens. Listening to a student dignifies him; responding seriously and honestly to him dignifies him further. If a teacher encourages students to talk and listen to each other, while she also listens, the process of education becomes something other than the forced dose it is to so many. Learning may then become part of the natural process of satisfying one's curiosity, asking questions, listening and responding to, thinking through and arguing about, answers.

The small group is a training ground for listening. All the undergraduates understood--both from their own participation in small groups and from self-conscious analysis of the process--that small groups function in a particular manner, especially when their "leader" is deliberately (or accidentally) a sympathetic listener. In small groups, obviously talkative people usually dominate for as long a time as they can bear the silence of others or for as long as the silent others can bear them. At some point in every group's development, those relatively silent members will make themselves known and felt to the others.

In small groups particularly, silence also communicates. While it is not to be used as a substitute for a lack of preparation, silence is a useful teaching strategy, and one that the undergraduates experimented with. Because classrooms are traditionally filled at least with the sound of one human voice, the teacher's, silence may unnerve students. But enough silence used non-punitively suggests to students that they, too, are responsible participants in a group. For some it may be an embarrassing sign of the inability to continue a verbal stream. For others, however, it may provide a time for necessary reflection. At any rate, silence characterizes the classroom or the discussion as a human place or activity that allows for pauses and rests.

The undergraduates' efforts to find useful questions, to learn to listen for leads and cues to other questions, to learn to use silence creatively, had one chief purpose: to shape and control their enthusiasm for poetry, to turn it into good teaching. They knew that to "tell it all," to pour it out, might be showy at first, but that it would not endure. They knew that enthusiasm alone might, in fact, be boring. Certainly the pouring out of enthusiasm (or information) was not teaching as they understood the word and the process. A good teacher, they knew, engages her students actively in the process of learning. Among many ways of doing this, one is simply to stop functioning as teacher altogether, at least temporarily. That is, to give students independent assignments or allow them to use materials experimentally until they begin to make discoveries that draw them to ask questions of you. The teacher becomes a "resource person" in this instance. In some groups, where a great deal of writing occurred during the last weeks of the project, the undergraduates did sometimes function as resource persons.

For the most part, however, they were trying something else, since they were with their students continually. In the small circle of five or six chairs, no one could hide or disappear from view. How, then, to diminish the teacher's authority in the small group and to increase the students' responsibility? One relatively simple method is for the teacher to think of herself as "student," that is, as someone who is also learning from the group. Structurally, this condition (attitude) was built into the project: the undergraduates were told that they were to learn from the high school students which poems were "interesting," "worthwhile," and which were "boring" or "trivial." I think that this factual pre-condition was important for helping to set a tone in which the groups might function democratically--with all participants responsible for discussion. On the other hand, the undergraduates were genuinely interested in discovering whether what I claimed was indeed possible: that a teacher who supposedly knew poetry and had "prepared" particular poems might "learn" something more than she knew from five boys who supposedly knew nothing at all about poetry. Interestingly, I don't think that most of them ever worried about whether or not the high school students would learn from the process. They assumed that since they had learned from participating in groups, that the high school students would, too. The real question for the undergraduates was whether they could make the groups work.

The diaries record their struggle to find workable teaching styles. For the excerpts that follow, I have tried to choose characteristic bits that reflect consciousness both of success and failure.

> May 16. "Out, Out" by Frost. A bad time with this poem and reasons to be found in me. After much thinking I realize now why. For some reasons, though I like the poem very much, I did not feel easy with it in class. Anyway, I found that I sort of panicked with it, and found myself groping and then almost repeating a conversation we had had coming over in the car, most of them having used "Out, Out" the time before...I was mouthing that conversation and paying no attention to what was happening with the group or probably to individual responses...I was not working with them and their thoughts and feelings for the poem.
>
> Francine Ludington

> May 16. I handed out the football poem...I read it, stressing stresses and running lines together where meter sounds best...When I looked up, everyone looked impressed and the boy with the tie was really turned on, though he didn't say anything. L, begrudgingly, "Yeah, it's got a good beat, but the beat falls down in places..."

Now the silent, slow-looking guy spoke up. "I think it's not about a football game, I think it's about going through life." I was stunned. I never thought of it that way. But it works so well that if I hadn't written the poem--I didn't tell them I had--I would have thought I had missed a whole dimension of it. Of course, in the end it doesn't work--the poem is too mock-heroic to be truly symbolic--but it does reveal a metaphysical mind in that boy. C: "What're you talking about? It says here pigskin, goal post, halfback--how can it be about something else besides football?" L. snickers. Silent boy looks unconvinced by C's argument, but decides not to defend himself. I do. "You mean that it is about football but also applies to life in general, on another level?" "Yes," he nods vigorously and goes on to elaborate about pushing through obstacles...

Andrea Friedman

April 25...Jim still insisted that the "meat sliced walking" "wrecked the sound of the first part", so I said "Why would a poet do that?"...They made some remarks about how if I "knew it all" I should say. I was at first a little hurt by this...They also wanted me to speak, I feel, because they didn't want me holding back, "hiding the secret meaning," if I knew it. So many times, I think, this teaching technique of trying to rhetorically "lead" the student up to a truth or understanding or "meaning" of something destroys confidence and turns into guessing game-playing. So I came out and said how "meat/sliced walking" made me feel like a person so hurt he's exposed, raw-like, a piece of raw meat, and has no defences. They were impressed by my suddenly lapsing into deep interpretation and it made it easier to go on.

Sue Plumb

June 13...Wes around this time asked me if I thought that poets had to study traditional forms, or whether they could just write themselves without it. I didn't feel that I should throw this question back at him with a "what do you think" response, and although I do hate hogging the conversation, I tried to tell him that both sides of the question were supported by authorities or famous people, and that personally I thought that unless you had an incredibly precise ear that could naturally pick up rhythms and sounds without any need for study that I thought studying traditional forms trained the ear and made it possible for you to store sounds and rhythms naturally so that when you need them, they're there.

Ellen Bass

May 21...Another good question I came up with today is, If you had the author right here, what would you want to ask him? This makes the kids think about their own questions and gets to the real misunderstandings they have, and it is one of the best ways going to really get at what a poem means...

Patricia Suttles

C. The High School Students as Participants: how did they respond and what did they learn?

The initial responses of the high school students to the experiment are recorded in some detail. I had asked the two cooperating teachers to collect a writing sample from their students, and they had, imaginatively, asked the boys to describe their reactions to the project. As one might have predicted, they found the girls and the project's style more attractive at first than the poetry. They commented on the human qualities of the undergraduates; they seemed relieved to find that the girls were "no different than anyone in the group," and that they had a sense of humor; the word "intelligent" appeared often.

Although a number expressed enthusiasm for the experiment, some were more cautious ("The poetry class yesterday was not as much of a bore as I thought it would be." and a couple declared that it had been something of a "drag."

Several students were quick to comment on and appreciate two fundamental assumptions of the project. The first was simply that the undergraduates' knowledge of and enthusiasm for poetry would "rub off" or "spill over onto" the high school students. One boy, in effect, described this process:

> "You can get a lot of meanings out of a poem. Actually it all depends on the way you read them. The student teacher seemed to like poetry pretty much. She also had a good sense of humor. I think that I could learn to like poetry if I read it steadily."
>
> Wesley Lloyd

The second assumption was that the "discovery" method of instruction was more effective than lecturing. The high school students described aspects of this method, occasionally with wonder and pleasure as well as bewilderment.

> "But the way they teach is a little off. Like our first lesson, most of us don't know the first thing about poetry except that some rhyme and some don't. What I mean is that when you have your first introduction they should like give meanings and describe and explain poetry and its different or various types. Maybe they'll get around to it sometime during the process or I'll start asking questions."
>
> Reginald Johnson

> "The instructor seems to be very intelligent and does not explain everything to us but more or less lets us stand on our own two feet."
>
> Lonnie Splain

> "She sort of tested our mental abilities concerning poetry and how good we could make an interpretation for ourselves about the poem. We were able to give an opinion and an honest answer instead of the most obvious one."
>
> Jim McGovern

All of the boys' comments suggest, first, that while there was some questioning of the novel methods being used, the high school students were flexible enough to adapt to these readily and, for the most part, enjoyed the new freedoms and responsibilities offered them. Second, the high school students trusted the undergraduates almost at once - their rapport was as good as I had expected it would be. There was far less "testing" of the undergraduates than I had experienced on several occasions when I had used similarly novel teaching methods with high school students. Not that there was no testing at all. Judeth Mensh describes a discipline problem that she learned to solve:

> The "etcetera" poem is a hard one to figure out, so we spent a while making sense out of it before we looked at what it's actually talking about...Meanwhile, Irvin was writing on the bottom of his shoe, first his right shoe, then his left shoe. Pat sat on one side of him and James Gardner on the other side of him. I thought they were writing notes to each other.
>
> It turns out they were playing tic-tac-toe, because eventually I said, show us what you've written on your foot, if you don't want to say it yourself - (I thought he was commenting on the class). So he quite freely showed me what it was. We all laughed, then went on. I think he was relieved to see the easy reaction on my part. I'm almost convinced that allowing them to whisper to each other, or joke, or really do what they want really does a lot of good in many ways. For one thing, they don't have to be defensive, because no one is attacking them. I notice that inevitably if I ask them what's happening, if two of them have been talking or joking among themselves, they say, "I didn't say nothing," or just "nothing", and then stare defensively, but now I just shrug or smile and they seem to have really responded to this. It creates a nice atmosphere, and by the end of the period, today at least, there was very little of this going on, but everyone was more or less working together on the poem.
>
> Judeth Mensh

Altogether, it is difficult to over-emphasize the complexity of the job demanded of the undergraduates as well as their generally capable performance.

As the boys discovered that they were able to determine curriculum, they became less shy about saying what they liked. Tastes differed from group to group and within groups, but it is possible to generalize about several criteria. They enjoyed solving puzzles like e.e. cummings' "grasshopper" poem; but once solved, their reaction was "so what?" A poem had to be more than that. There were similar reactions to songs and to pop poems. Not surprisingly, the students preferred poems that were "difficult but not too difficult." They thought that a poem had to have "something to say." They wanted story or moral or comment of some sort. They naturally wanted something that they could talk about.

Perhaps more important, the freedom to express and maintain preferences heightened the students' willingness to express and talk about their feelings. And this was fundamental to the project. The undergraduates understood that poetry is truth-telling of a particular sort. Even if the ideas in a poem are those one disagrees with, it is impossible to discredit the poet's feelings. They are as "true" as he is able to translate them into words and rhythms. We did not talk a great deal, in workshops for example, about the importance of feeling. And yet, it was always there, understood, in the most elementary of the "open" questions asked from day to day about poems: How do you *feel* about this poem? Do you like it? How does the poem make you *feel*?

The question "*Why* do you *feel* this way?" or "*How* does the poem make you *feel* this way?" leads to an examination both of one's own feeling and of the poem's words and rhythms. What is the poem saying? Does it simply express a feeling that the reader is made to feel? Or does the feeling express an idea that the reader reacts to with feelings of his own?

Most discussions that opened with questions about feeling seemed to ramble from the poem into the students' associations and experiences, and sometimes into extended debate. There is no better way to get at the response that literature is aimed at than to allow students to pursue the feelings aroused by the work. Professional critics do as much before they (typically) move to analysis, abstractions, and generalizations. And it may well be that this part of the project--the serious discussion of feelings and ideas about the way the students lived, about such matters as race, policemen, drugs, war, religion--is, alone, of some importance. Young people do not often have the opportunity to talk freely together about matters that concern them, certainly not in school. Large classes do not lend themselves to it and large school systems with standard curricula have tended to remove such matters altogether, on the rationale that they are too personal and too controversial for "objective" study. I emphasize this aspect of the project, for I suspect that though it was the "pretty girls" from Goucher that first caught the interest of the high school boys, it was the opportunity to talk seriously with an intelligent, older person that maintained their interest.

But there was, of course, also the poetry. The undergraduate's job was to turn the discussion back to the page when appropriate. Sometimes, a student did it for her, caught by unfamiliar expressions or stimulated to check something said in discussion. Modern poems are often puzzling, deliberately provoking, moving, anti-poetic, and sometimes humorous. Most of the high school students assumed that poems had to rhyme and had to be about hearts and flowers in language that was foreign. Many sessions, therefore, were inevitably devoted to definition: what is a poem? is it a song? does it have to rhyme? does it have to have a special subject or language? can a poem tell a story? The poems selected by the undergraduates guaranteed such questioning and discussion. Some used songs, both rock and soul types; some used extreme puzzle poems of e.e. cummings; some used cryptic poems like Williams' "Red Wheelbarrow" or Creeley's "Was"; some used pop poetry by Ronald Gross.

Some of the undergraduates eventually used rather difficult poems, at least poems with difficult language and complex imagery like Denise Levertov's "To the Reader." There was always a dictionary in the midst of each group, and any word that anyone wanted to know about could be looked up on the spot and talked about. The undergraduates began by doing the looking - it was not to be a punitive exercise for the ignorant. Words were often the substance of long discussions. Punctuation was scrutinized, especially in cummings' poems and in pop poems. And a number of the undergraduates got to the subject of lining: why poets choose to break lines where they do, instead of writing their sentences out in the manner of prose. Some undergraduates discussed rhythm with their groups, and others got into figures of speech or aural effects like alliteration. In spite of the foreshortening of project time (from 20 to 13 hours), there were a surprising number of technical discussions of poems as well as of relatively deep analysis. The following diary excerpt is just one example of these focussed poetic discussions:

> ...Fred returned with the dictionary. I read the definition of "Malice" and "prepense." Fred said that the phrase must mean something like planning out a murder--he was thinking of premeditation. Then his face lit up. He said that the poet thought that the hoe really wanted to hit him. "Like it was human," he said. I said, "Very good." We looked at the poem again and Fred said that the hoe was described as human in other places: it had toes, it was unemployed, it was called a name, it could have had the blame, and it struck him. "Very good," I said. (I was ecstatic!) I added "offense." The very quiet boy asked what was the need for underlining the word "was." Fred said that he thought that meant you emphasize the word when you read it--and he read the line with the word emphasized...
>
> Andrea Friedman

D. The Writing of Poems.

From the beginning, we had agreed that a major ingredient of the curriculum would be the writing of poems. All of the undergraduates had experienced both the satisfaction of making a poem and the resulting new insights into the reading of poems that followed their efforts to write. They all knew from experience that the sooner the high school students began to write poems, the better; for then there would be time to return to the reading of poems. And yet, they were all somewhat hesitant about beginning the writing. They were afraid, they said openly in workshops and outside, that their students might react negatively; that, for most students, writing was punishment. They were, of course, reflecting their own fears about writing. But they had a point, several in fact: the high school students were not accustomed to "creative" writing; moreover, since they were finally into the discussion of poems, how could they say to their students, "That's enough of that--we're going to write poems today." What the undergraduates wanted were ways into writing, tricks, strategies, and the like. And encouragement.

In a Tuesday night workshop, we discussed many strategies ranging from direct action to games. The undergraduates were, of course, left to work things out in their own styles. Half of them began in the following meeting with their students, the seventh teaching session, just before Henry Braun's anticipated visit. Of them, only Ellen Bass--a poet--began directly:

> May 21. Today I said we were going to write and everyone looked apprehensive. So I said, "Don't you want to?" They seemed to want to but also to pretend that they didn't. This idea was conveyed mainly by mutterings which weren't intelligible but I could get the tone. I said, "I don't know whether you have the same inhibitions that I do about writing, but I'll tell you the "rights" I need, in case you do also. First of all, no one ever has to show anything until he's ready, if at all. There won't be any time when I'll say, "okay, now you must show what you've written." If you need more time, you can take this home and work on it, or never show it at all." Then I threw my dictionary into the center of the circle and said, "Common dictionary." And I passed around some paper for anyone who wanted any. And I took up some and started to write. After a few minutes I looked up and two were writing. After a while longer, everyone was writing...I continued writing and tried not to look around too much. Every once in a while someone would make a comment; then we'd return to our writing...At one point, B. asked if they had to be neat. I said no. They all sighed. Then R. said, "Some words are misspelled here," and I said, "That's okay, I'll fix them when I type them." They couldn't quite believe that, but the thing they really couldn't believe was that they didn't have to hand them in unless they wanted to...as they went out, B., S., and R. gave me their poems to mimeograph.
>
> Ellen Bass

Barbara Danish (another poet) and Deborah Stone began on that day as well, but accidentally, through an opportunity afforded by their students.

> May 21...Mike read "The Wrestlers" by H. Braun...Lon: "You can't write poems about wrestlers. Poems are about beautiful things--like love" (snicker). Mike: "They don't have to be." Lon: "Well, I thought poems were just about intangible things."
> --What about "Airplane Glue"?
> Lon: Well, that's different.
> --And where the boy cut his hand off with the saw?
> Lon: Yeah, well, that's different too.
> ---And "Last Night I Drove a Car"?
> Lon: Well, maybe I don't know what I'm talking about.
> Mike: You can write about anything--like that chair over there. About the metal and where it came from and everything.
> Lon: Well, then, write it.
> Mike: Naw, I can't.
> Lon: You can so. He's really intelligent.
> Barbara: Well, why don't you try?
> Lon: I'll write about dirt.
> They start writing. Showing each other. Thinking. Crossing out. Ask if I am writing a poem...
>
> Barbara Danish

May 16. Joe explained the program to James Jackson, new person. Said, "We're an experiment to see if these people can make us like poetry. The best thing about it is that we don't have to sit around all day, waving our hands. If we have something to say, we just say it out."
I then handed out "This Is Just To Say"...James said it wasn't a poem. Joe told him to stick around awhile--he'd give up that idea in a hurry. We discussed the lack of continuous lines and punctuation--in notes they had left at home. They themselves found the dilemma of its not being a regular note, and not being a poem either. They decided it was a poem written for fun, that the guy figured maybe if he left a screwy note, the person wouldn't be so angry.
I asked the guys what they meant by that. Joe illustrated with a shop incident. I asked if he could write a similar note for his shop teacher. This was what he came up with--I wrote on the blackboard as he spoke. Richard told me where to break the lines.

This is just to say
that I used
the drill press
without permission

And I broke
the chuck

I'm sorry
but it was
a lot of
fun.

Joe said it'd be worth the $30.00 to replace the chuck if he could leave a note like that one.

Deborah Stone

Others who began used various games. One undergraduate distributed the words of a poem cut up into fragments and asked the students to reconstruct a poem from them. A couple asked their students to supply "key" words for each other, suitable as opening words or subjects for poems.

Once begun, most of these groups enjoyed the experience apparently enough to spend at least half, and in one case all, of the remaining six hours on their own poems. They wrote during one period, discussed and sometimes even revised the mimeographed copies brought in by the undergraduates during the next period, and wrote again in the last part of that hour. The students were excited simply by the sight of their words on a mimeographed page, even when they had asked, the previous hour, not to sign their names. Some of them, after seeing the sheets and after the class discussion, asked to have their names added to their poems. They teased each other about being "poets"; they made jokes about the value of their autographed copies.

They were being asked, of course, to do something very difficult as well as unique: write a poem, here and now. These high school students had not been exposed either to "creative writing" or to a great deal of literature for its own sake. Their experience of English had been largely skill-training. English was a tool, to be used in a standard fashion. Certain words were the proper ones; certain forms of pronunciating; certain patterns of speech. Asking them to write a poem was, in one essential way, asking them to deny standards and to express themselves individually, uniquely. They had glimpsed something of the variety that modern poetry allows. They had felt, for six hours, the permissiveness of modern forms as well as of the small group they were part of. But of course these were hardly sufficient for the freedom, inventiveness, and skill that a poet needs.

And yet, surprisingly, they produced a few good poems and several interesting ones. These were written immediately after events or experiences, from observation, though a few students wrote elliptically about dreams or imagined experiences. But most efforts record the struggle simply to get words out on a page. Some students resort to lines they have heard on television or to other familiar expressions, as though they had not yet grasped the idea that poetry expresses a particular vision and feeling. Often, these students are writing for rhyme as well, straining for the closing jingle. And yet, of course, nothing that they have written is as tritely impersonal as most greeting cards: the touch of the struggling adolescent is always present. More than fifty poems were written--many relatively brief. A very small selection of these follows, chosen particularly for variety.

A Selection of Poems Written by the High School Students During Class

Drugs!
    liquids
        solids
            gases
Excel in zooming minds to unknown worlds!
Like minature spaceships in disguise!
a trip,
        a return, and
Eternal doom for some people upstairs

--Richard D. Johnson

THE MAN

THE MAN WHO NEVER CAME BACK
DIED/ FLEW HIGH
IN THE SKY/
NEVER TO BE
SEEN.
BUT YET IN-THE-HIGH
MOUNTAINS
HE IS STILL HEARD
AS HE IS PERCHED
ON HIS ROOST.

--Lonnie Splain

It (the tire) was filled with air.

Joined were the valve stem
    and pump hose
The pressure was turned on and
After my almost vain struggles
Inflation became a part of the tire when
    Bang!
To burst, it seemed,
Was its ambition
As if to laugh at me.

--Richard D. Johnson

Drafted they go to die
for their country
not knowing whether
right or wrong.
Someday soon or even later
there will be no guns,
so no one will have to fight.

Twice a week
I sit by that window
listening to sounds far and near.
Though my eyes
are straight at the teacher,
the thoughts of those sounds
were so loud and clear.

--John Trompeter

SUN

Sun is not fire
or star
But a Glob of Life
Together with space it lives alone
It creates Life
Destroys life
Turns it old
Till the day it turns to a lusty cold

--Pat Yarosh

When you see the cop
Drop your bag of pot
And walk away
When he gets in his machine
You go back to the scene.

--Emerson Knox

The high school students were also asked to do something that many undergraduates fear or do badly: discuss their own poems, openly, seriously, yet critically and honestly. Their typical manner to each other in the group was, by polite undergraduate standards, rough. They were often openly aggressive, joking and sarcastic, in the manner one might expect from boys in their mid-teens. Yet their discussion of each others' poems was often sensitive to the writer's feelings.

During the final sessions, most groups returned to the reading of professional poems. I use the following diary entry for several reasons: obviously, it records a "good" or "deep" discussion both of the ideas of poetry and of a particular poem; but it also communicates a sense of the undergraduate's surprise and pleasure that, yes, her students had learned something from their hours with her.

> June 13 (final session)...The discussion started off with direct reference to Henry Braun. Jim, who is usually so reticent and nonparticipant, said that he noticed that Braun was constantly aware of things, that he "never stopped thinking about things." He said that he thought it was because Braun had such perceptivity, or awareness of things, that he was a poet. He brought in the example of writing a poem about a teacher--something we all have experienced, he said, but that Braun had put it down in such a way that it got across to other people, and got the experience down just right. Jim made some comment to the effect that the reason poets write poems is to get across some of what they see and feel so strongly - (I hope I am doing him justice!). Dwight made the statement that anyone was a poet who had "something to express - a feeling or a thought about something - and who did it in such a way that it communicates something to others.
>
> I was kind of on an ecstatic plane by this time, for it was one of the few times that Jim has been part of the group enough for Dwight to respond to him, and I gather that they don't get on that well--but the boys were so absorbed in what they were saying about poets that they suspended all their usual personal inhibitions for the sake of the discussion...(they)were talking about poets and poetry with such perceptivity and clarity, and listening to each others' comments and continuing from there in such a way that today I can say that this whole project has been a total success--not only in terms of group dynamics, but in giving them a sense of what poetry is and how it relates to their lives...When I think of our beginning session, when they said poetry was "sissy stuff" and had nothing to do with grease under an engine hood-!!!!
>
> Suzanne Plumb

E. Evaluation: The high school students tested.

We had several discussions in workshops about how to get from the high school students a final "evaluation" without seeming to be, and indeed without really testing them. We agreed, finally, on the following procedure. A group of four poems that the high school students had not seen were mimeographed and handed to them during a regular class meeting on Wednesday of the penultimate week. The students were asked to write on one of the four poems that they particularly liked and to explain why they did and what the poem was saying. Most of them wrote freely, assured by the undergraduates that their papers would not be graded, or even seen, by their regular teachers.

An interesting postscript was provided by one of those teachers. In the final workshop, following the last meeting of the students and undergraduates, Miss Worsham confessed the following. She had been skeptical all along, she reported, about the project. Her observation had convinced her that the undergraduates "had no methods." "Certainly, they didn't have my methods," she added wryly. Hence, she had been in favor ofthe concluding writing assignment we had agreed on. But the results had surprised her: the papers were so good that she couldn't believe that they were a result of the undergraduates' teaching. Hence, she decided to try her own experiment. She had another class of auto-mechanics to be. These students had had no poetry from her or anyone else. She quietly decided to give them the same writing assignment, and she reported that those students were unable to deal with the poems. With some humor, Miss Worsham added that she was finally "convinced", and offered us the new set of papers.

Fifty students in the project group were present on the day of writing: twenty, in Miss Worsham's "control" group. The four poems presented and the students' choices are charted below:

	Project	Control
"Travelling through the Dark" by William Stafford	20	8
"Voice in the Crowd" by Ted Joans	15	2
"To Satch" by Samuel Allen	10	1
"in just spring" by e.e. cummings	3	3
blank or nearly blank page	2	6

Miss Worsham was correct, of course: the content of the papers written by the boys in the control group is, generally, significantly inferior to the others, by any standards. Most of the fifty are able to write with confidence and some insight about one of the poems they like and understand; most of the twenty cannot and say so. A few of the students in the project write about rhythm or language or allude to another poem they have studied. Somewhat less than one-third of them chose to write about "Voice in the Crowd." It is a simple poem which gives students the opportunity to comment either about their attitude towards poets and poetry or about the process of writing poetry or about the quality of truth in poetry:

Voice in the Crowd

If you should see/a man/walking
down a crowded street/talking aloud/to himself
don't turn/in the opposite direction
but run toward him/for he is a poet!

You have nothing to fear/from the poet
but the truth

Ted Joans

In spite of its simplicity, only two students in the control group chose to write about this poem; both of these responses are exceptional ones for their group and reveal some independent source of information about poets and poetry. The fifteen project students who wrote about the poem used the immediate experience of the project, sometimes autobiographically to contrast their changed attitude towards the alleged "craziness" of poets. One student moves, with some consciousness, from the poem's literal level to comment implicitly about the project's goals:

> "The whole poem is not to be taken literally, but just as an example. To wrap it all up, it does not mean to run up to some person talking aloud to himself, but to have faith in the poet and don't knock him, for his works, as some people do. Instead, analyze and find out what the poems mean, and try to admire his efforts. Sure there may be a few poems you don't like, but don't knock them, for other people may like them.
>
> The last line explains that many poets realize the truth about things and express them in poem form, thus, if you find out what the poem means, you may show fear for learning the truth."
>
> Louis Weindl

The most significant difference between the two sets of papers occurs with respect to the use of affective language, and most markedly in the papers written on "Traveling Through the Dark."

Traveling through the Dark

Traveling through the dark I found a deer
dead on the edge of the Wilson River road.
It is usually best to roll them into the canyon:
that road is narrow; to swerve might make more dead.

By glow of the tail light I stumbled back of the car
and stood by the head, a doe, a recent killing:
she had stiffened already, almost cold.
I dragged her off; she was large in the belly.

My fingers touching her side brought me the reason--
her side was warm; her fawn lay there waiting,
alive, still, never to be born.
Beside that mountain road I hesitated.

The car aimed ahead its lowered parking lights;
under the hood purred the steady engine.
I stood in the glare of the warm exhaust turning red;
around our group I could hear the wilderness listen.

I thought hard for us all--my only swerving--,
then pushed her over the edge into the river.

William Stafford

This poem was a favorite choice of both groups, probably because it contains an accessible and discussable narrative line. Its length was apparently not an inhibiting factor. Most of the project students moved beyond narrative to comment on the poem's "sadness," on the poet as a "nature lover," or as someone who cares, or to describe their feelings about the poem. They said that the poem was a comment on the needless waste of life as well as on the necessity that life sometimes puts upon us to make harsh choices. The following is one of many good responses:

> "This man was travelling along in his car at nighttime apparently in the mountains when he found this deer laying dead in the road. He figured this to be a kind of routine matter when suddenly he found the deer was a doe and was expecting. This is where I think you get the meaning of the poem. When he first saw the deer he saw [illegible] a dead animal. Then he noticed that the animal was carrying in itself a baby. At this point the death of a mother was on his mind more so than the death of a mere animal. This point in the poem is kind of pathetic. Even though it is just an animal, you still feel sorry for it because this animal was actually a mother. And the fact that this child will never be born kind of gets you thinking and really makes you feel sorry for both the doe and the will-be fawn. I believe what the poet is trying to say is explained by the lines that I have underlined. I really believe that this poem is quite good."
>
> Ralph Scott

Only one of the eight students in the control group who wrote on "Traveling Through the Dark" could do more than restate bits of narrative. He comments on the poem's implicit idea:

> "In my opinion the man coming upon a thing which is out of place and is not often seen comes to the conclusion that in order to save others he will do a good deed but finds that the fallen deer has a unborn fawn that without help will never be born come(s) upon a moral question as well as a very unusual problem. In order for the man to do the right thing he must make a decision that a life will rest upon. It is often the same in many cases that we confront in the course of a day. We want to help someone in an argument but are often afraid of being ridiculed ourself. The man in this instance is a basically good man as he seems to want to do the right thing but at this point does not know (what) the right solution is."
>
> Warren B.

Both responses are acute ones. Although Warren's is exceptional among the others in his group, when viewed in the context of the project, his essay is no better than the bulk of those twenty. All students retell the story, but those in the project do so usually with some affective language. The word "sad" (or some substitute form) which appears in most of the twenty papers, does not appear at all in the eight written by students in the control group.

There is, in fact, in the papers written by students in the control group no reference to feeling or sign of understanding about the emotive function of poetry. A comparison of the two sets of papers offers evidence, therefore, that the project made it possible for most of the high school students in it to begin to feel and think in response to a poem.

b. What the undergraduates learned.

(Note: For the following observations, I rely on the diaries, my observation of the undergraduates' teaching, as well as conversations held with them during this academic year. Since the project's conclusion, most of them have corresponded with me; several have written evaluative or analytical essays which I draw on below.)

It is hardly necessary to report that the initial enthusiasm of the undergraduates did not diminish. From their oral and written reports, it is evident that the project served them in three particular ways: it allowed them to feel useful in a "real" activity; it increased their perception of literature and their ability to write; it initiated them positively into teaching.

For some years, educational innovators have been pressing towards what is called "experiential learning." New versions of elementary school science call for six-year-olds to use materials exploratively, to "discover" how things work. M.A.T. programs are organized so that students may teach and study simultaneously. But colleges are just beginning to offer comparable "internships" to their undergraduates. The Goucher girls were conscious of their "passivity" as students. They saw the project as an opportunity to venture off campus into a "real" world in which they might test and extend what knowledge they had achieved. Ellen Bass describes herself, before the project, as feeling "stagnant," like "a big sponge absorbing lots of things..." She continues:

> "This project was an opportunity for me to put some of my previous training to use and to learn new things in a context which provided for their incorporation into this give-and-take process. I felt less isolated by the girls-school-campus atmosphere, less worried that I was living in a fantasy-land disassociated from the rest of the world. By seeing my own studies as part of an integrated situation, I was able to approach my other courses with more sense of purpose."

The project served the student of English both with regard to literature and writing. High school students, dubious about poetry or hostile, questioned its value directly. Thus, undergraduates were forced to "re-evaluate literature...and to re-discover why I was devoting myself to this field and what I found so important about it anyway." Of course, undergraduates learned also "to become articulate when confronted with a poem." Beyond searching for, studying, and discussing a large number of poems, they did a considerable amount of writing, notably because of the pressure to write diaries after each teaching hour. The discipline demanded of the diary-writer is a strenuous one. Some of the undergraduates developed a Boswellian memory for their hours of teaching as well as the necessary patience and skill with which to recreate them. Others, more impatient, developed a scenario-like style. All, at one time or another, wrote essays of analysis or self-criticism. Beyond diary-writing, undergraduates wrote poems, either for teaching or as a result of their teaching experience. Some undergraduate poems were used generally in the course of the project.

As a vocational experience, the project has positive results to report. Although it is difficult to predict what young people, some only part-way through college, will decide to do with their lives, apparently the project turned most of them towards rather than away from teaching as a vocation.**

As an initiating experience, the project was not meant to serve as adequate preparation for a normal teaching assignment. Rather, its pedagogical emphasis is on what might be called "sensitivity-training" for teaching. Relationships with students, attitudes towards the learning process, and some procedures, developed in the small group, may, moreover, be--with additional training--transferred to a larger one. Unfortunately, the same process does not work generally in reverse. That is, the young teacher whose first experience is with a series of large classes may (understandably) forget both the individual student and the curriculum in her struggle for "control." Teaching a small group, on the other hand, allows the undergraduate to meet suspicion and hostility, boredom and truculence face to face, as well as to recognize interest, curiosity, and enthusiasm.

My attempt to separate for discussion the three values of the project for the undergraduate distorts, to some extent, their inter-relatedness. Andrea Friedman's*** analysis of the delicate three-way relationship between teacher (undergraduate), high school students, and poetry may right the balance:

> The Project forces the undergraduate into a role that she has never experienced before. Unlike the traditional role of the teacher as the expert pouring information into passive and

---

**I have had (unsolicited) statements from all but three of them expressing their new or renewed commitment to teaching. Two of the seniors will be teaching next year; the other two will be in graduate school preliminary to teaching. A typical comment from one of the sophomores: "Before I came to college I vowed I would never be a teacher. I wanted nothing to do with schools or teachers when I was finally Out...Now, after the project, I know I will be a teacher."

***Andrea Friedman was a senior and the only girl in the project who had had student teaching.

presumably "empty" students, the role of the Goucher student in the Project is one which requires acute sensitivity in two directions--towards the poem and towards the students--and self-consciousness in the original, non-pejorative sense of the word: the ability to assess one's presence in relation to one's environment. The underlying assumption of the Project is that the subject matter, poetry, and the students are living and therefore changing, and their "reality" rests in the interaction between the two.

The function of teaching therefore becomes the function of allowing the two to interact. Several problems arise for the undergraduate. Probably the most easily discernible one is the necessity of choosing a curriculum which will interest the students and spur them into active participation. Poems must be chosen which will seem to them worth their efforts to understand. A poem must stand delicately between the poles of "self-evident" and "hopelessly obscure." (Frost's definition of poetry as beginning in delight and ending in wisdom is appropriate here.) The undergraduate must be sensitive to poetry in order to choose a curriculum.

It is in the actual group session, however, that the Goucher student must be sensitive to both the poetry and the students, and self-conscious. She must become aware of group dynamics and her role in the group. A laissez-faire policy in this kind of lesson is inadequate as the means to the end described above, since certain inequities are inherent in the group which will block the interaction of students and poetry. The first inequity is her position as "teacher": it is assumed that her opinion has more weight than any other opinion expressed. She must learn to adjust her participation in discussions so that she acts either as an equalizer between the students or a catalyst for discussion; this function does not imply an abdication of her position as teacher, but it does imply a conscious use of it for certain ends. Implied in the above statement is a second inequity, the difference between students. This is the phenomenon usually referred to in a discussion of group dynamics. The undergraduate must try to allow every student to have the opportunity to interact with the group and with the poem. The third inequity exists in the poetry. If the Goucher undergraduate is sensitive to the poetry she is using, she can understand that a poem conveys a certain meaning, feeling, etc. without actively foisting her paraphrase of the poem onto the students. A balance is needed between the poles of expecting a "right interpretation" and allowing objectively incorrect interpretations to stand as the final word on the poem. She must also be ready and willing to provide information and insights when the discussion seems deadlocked without her help.

c. The development of a curriculum in modern poetry for high school students

Because the undergraduates worked individualistically, we have collected a huge number of poems--perhaps two hundred. Only a small proportion of them, however, were tried out in a substantial number of groups, and these were used at different times in the course of the project. Even fewer poems were discussed at length in the weekly workshops, and fewer still were evaluated as curriculum after their use. Thus the project took only initial steps towards the development of a usable, credible curriculum of modern poetry.

I can, therefore, generalize only tentatively. Brief poems that use flashy effects--un-poetic subjects or bizarre forms--or familiar songs were good starting places. Students grew weary of these relatively quickly, however, and in several groups, expressed genuine relief when Frost's "Out! Out!" was introduced. The language was not too difficult for them and they could easily discuss the poem's central event: an accident involving a machine that kills a boy. Other poems that elicited lengthy discussions were also sad or presimistic in tone and statement: Henderson's "Documentary on Airplane Glue," Corso's "Thought," Williams' "Complete Destruction," Levertov's "A Day Begins," Brooks "We Real Cool," and others. Admittedly, this tone is characteristic of modern poetry and reflects the conditions of modern life. Interestingly, the students preferred it to the joy for its own sake expressed, for example, in several of cummings' poems.

As for subject, students obviously preferred poems in which they recognized their own experience, either actual or potential. Since these students were adolescent boys**, in a vocational school, in a society at war, it is not surprising that they were interested in poems about machines or war, race relations, drugs, and in poems about athletics or hunting.

Corroboration for some of the project's tentative conclusions arrived just as it was concluding. David Brindley, an experienced English teacher in South Africa, who has spent "years trying to interest schoolboys between the ages of 14 and 16 in poetry," has produced a volume of his own poems, dealing with those subjects he thinks most appealing to them: "machines, animals, and war."

F. Funding, Conclusion, and Recommendations.

Pilot projects are usually expected to operate largely on good will, interest, and enthusiasm. We were not short any of these. The project could not have functioned on its slim budget (slightly more than a thousand dollars) and without secretarial assistance except for the generous cooperation of the participants and the institutions involved. The undergraduates spent countless hours on clerical tasks, partly for their own preparation of curriculum materials, partly to keep the project going. Several of them have contributed as well to the collection and analysis of material for this report.

Goucher College offered its hospitality to us on two occasions as well as free space for our workshops. Dean Geen turned our Tuesday workshops into dinner meetings.

The Baltimore City Public Schools provided us with two expert supervisors who assured the smooth running of the project at the Mergenthaler school.

**For obvious reasons, we used no poems about sex.

In addition, one or both of them attended all workshops and, on several occasions, offered the clerical assistance of their office as well.

A secretary at Teachers and Writers typed half the diaries; the undergraduates and I have typed (and are still typing) the rest.

In spite of its cost in time and energy, I would argue for the project's relative economy for the institutions involved and for the process of education. If one agrees that

a) undergraduates may profit from this kind of initiation into the experience of teaching

and b) that high school students may profit from small group discussions, the reading of poems, the writing of poems,

then the project offers an arrangement in which both goals may be accomplished simultaneously, with relative "control," and with a relative absence of disruption for the high school students and the school system. Finally, the combination of high school students and undergraduates also offers to the school system a laboratory for curriculum development.

My recommendation, therefore, is that the project be continued next year (academic year 1968-69) in its essential form but with (some or all) of the following alterations:

1. Compensation for participants, the undergraduates, the high school teachers, and the supervisors, and the college personnel required. The undergraduates ought, if possible, to be given course credit. If this arrangement proves impossible immediately, then the undergraduates ought to be paid for diaries written. Those who conduct workshops and supervise undergraduates ought either to be released from other duties or paid for their services.

2. The curriculum. Instead of beginning with a search for poems, we ought to begin with a "trial text" consisting of the two or three dozen poems that "worked" best last year, at least according to diary accounts. In the fall, prior to the project's beginning, the teachers, supervisors, and at least several of the undergraduates should meet to discuss and plan one or two rationales for organizing the "trial test." The text ought to be regarded as a core around which participants may suggest the addition of other poems. But these new poems should be the subject of workshop evaluation and their use depend upon the willingness of most participants to try them. In short, we should aim far more hard-headedly to gather and test a useful curriculum of modern poems.

3. The operation of the project.
a) The project should run for ten weeks of the school year during a period planned for and convenient to the participating teachers; and with time enough at the close for ongoing evaluation and discussion. Some period between January and April might be best.

b) The small groups ought to be somewhat larger than before: perhaps seven or eight rather than five or six students in each. The small groups ought to meet on consecutive rather than alternating days.

c) Two poets ought to be invited.

d) There ought to be two kinds of workshops (which may alternate from week to week, if time is a problem): 1) small curriculum workshops, held by each teacher, the undergraduates who are teaching her class, and a supervisor or resource person (possibly a poet) and 2) larger workshops whose emphasis is on methods or procedures in the group, on ways of getting into poems.

Final note: Since we have worked with boys, it might be interesting to take the project to a girls' high school, or to have classes that include girls as well as boys.

III. THE VOICE OF THE CHILDREN: A Selection of Children's Writing

The following selection represents only a tiny fragment of the writing produced by some 1500 children during the course of the year. For reasons of economy of space, I have chosen to include here mainly poems and brief prose pieces. Many longer works were produced - essays, plays, short stories, fables, even several novels. Some of these have appeared in our Newsletters, others - the longer works - have been reproduced separately.

In no sense is this selection to be taken as a distillation of the "best" of the total outpouring. Rather, I have tried to give here some sense of the breadth of the children's concerns - concerns that bridged all arbitrary divisions of race, economic background, even age. The children wrote about love, friendship, anger, hate; they wrote about drugs, poverty, and about themselves; they expressed their frustrations vis-a-vis school and the insanity of war, violence, and racism in the larger society. Black students wrote about Black Power and the need for social change. White students wrote about Black Power and the need for social change. All children wrote powerfully and movingly about all of these things, and it would be an exercise in sheer irrelevancy for the reader to try to "categorize" these children in terms of race or social class on the basis of their writing. What is relevant here is that the minds and hearts of too many children are being paralyzed and turned mute by teachers and school systems who can think of them only in terms of being "advantaged" and "disadvantaged".

"The Voice of the Children" - the response of students to the encouragement of creative writers and sensitive and caring teachers - reaffirms once more our belief that in terms of human sensitivity and creative power, there are all too many children in school who are repressed and oppressed by our educational system, but there is no such thing as the "disadvantaged" child.

A final note. Most of the poems printed here were written during sessions with professional writers, either in Saturday workshops or in the children's regular classrooms. Many, however, were brought to our weekly seminar by teachers who, on their own, were developing and encouraging creative writing programs with their students both during and outside of school. We are particularly grateful to teachers Terrill Bush and William Wertheim who gave so much of their own time and energy to their students and who generously shared their students' work with us.

I have borrowed the title "Voice of the Children" from the students in June Meyer's Saturday classes who produced their own weekly literary magazine of that name and whose writings and prevailing sense of humor and beauty in the face of adult insanity were a source of inspiration and joy to all of us at Teachers and Writers Collaborative.

Zelda Wirtschafter

A CROWDY STREET

On a street you see people rushing
and pushing each other with big
bags and boxes of different sizes
you see red and blue and white cars
going by you see stores of different kinds
you see hat stores and shoe stores dress stores
and people rushing in and out of doors
you see people rushing and pushing out
and in of subway stations and into buses all day
long but when night fall the street is
quiet stores are closed and people going
into their apartments or houses
and everybody quiet and asleep

Bertha Abren
age 10

ALL THE THINGS A STREET IS

The street is nothing
all you see is a car people
all day long
one day there will be no streets
what will you think
one day a child walks down
the street she walks into
a hole and in the hole was
another street that look
like the one up here
my child my child where
have you been
the little girl said to her
mother and father i was walking
down the street i went into
a hole

Clara Bizzell
age 11

WALL WALL

Walls are good
Walls are not good
Walls are dirty
Good or not good
Clean or dirty
They are still walls.

Oscar
5th grade

All things that a wall is made of is
paint stones wire and plaster.
a brick wall is made of cement and bricks
And a wallnut is made of a hard shell and a nut inside of it.
And to me there is a wall of Love and it is made of a boy and a girl

a kiss and a box of candy to eat.

Lonzell
5th grade

②

HOME

A HOME IS A PLACE TO LIVE
A PLACE TO DIE
A PLACE TO CRY
A PLACE TO SLEEP AND EAT
AND DO HOMEWORK.
AND WORRY ABOUT HOW YOU GOING CLEAN.

Elijah Montgomery
7th grade

THE GLEAMING STREAM

the trees shadow stretches across the stream
as the gleaming sunlight reflect its warmth
and the green moss kisses the stream
as the water flows like a river of silver
the sun goes down
like a douse
out flame
of happiness

Carlton Minor
age 14

Poverty is like a cat

Poverty is like a cat
And you are the one who is the rat.
With its paws it will sneak up and grab you,
When you don't even know it has you.
But when you appear in rags
You'll find yourself
digging in the sanitation bag.

Michele Morgan
7th grade

I AM WAITING

I am waiting for some one to step into my life
To show me the fun we'll have together
I am waiting for adventure, to go to the
sea, to go to my parents country.
I am waiting for a phone call which
will someday mean going steady.
I am waiting for a new life.
To enjoy myself, to meet new friends
But, what I'm really waiting for is
For my mother to call me for dinner.

Miriam Lasanta
age 13

SADNESS

The reindeer is sad
because in the summertime
people kill them
and in the winter
they be not out much.
He looks sad
his ears look like trees without
leaves
nobody else have ears like them.

The beach is cold
there is no soul
because no one is out there
people they be cold
sometimes part of the ocean be
frozen
sometimes some of the fishes
die
because there is no air.

is there really mermaids?
in the wintertime they be sad
they have nowhere to get comfort
do they die?

when it dies it floats
They should be buried
but there is no one to bury them
in the sea.
They need air just like we do
if they are buried in the world
like we do
they would smell bad.

Barbara Snead
7th grade

MY LIFE

My life is just a dream
That wonders all the time
Sometimes it goes into a shell
But it is hard to come out
My life My life
What have I done to you
You're wasting away
What shall I do?

Shall I dream
Or shall I scream
What shall I do
My life My life.

Juanita Bryant
age 14

LOST

I am in a maze
with only a beginning
many times I feel
I am near the end
only
to find a stone wall
I begin to try again

Linda Curry
age 14

ISOLATION

Isolation is like
a can of sardines
and being the only sardine in the can
Isolation is being alone
on Halloween night when

all of a sudden someone
rings your door bell. You
say to yourself who could it be
It can't be my mother
for she out of town. You start to like a
leaf. Blowing you start toward the door
foot by foot inch by inch. You put
your hand on the doornob with great speed
of lightening. You pull
the door open and there
you stand face to face eye to eye
nose to nose with a normal boy
in
a Halloween costume saying
TRICK OR TREAT

Michael Bryant
5th grade

WHAT IS LOVE

It's a falling star
That has taken
Its place to rest

Love is wonderful
When people marry
It's full of joy

But on the other
hand love can
be hate and the
love of hell

Juanita Bryant
age 14

WHEN I AM ANGRY

When I am angry
I get very hungry
I feel like a very
mad person or animal
I go out
and start flying all about
and that's the end of
my angryness.

Josefina Ricardo
age 10

LIFE

At the age of nine you feel fine almost all
the time
When you start in your teen
you start to get mean
and all you got left is
a dream.

Linda Curry
age 14

I AM COOL, BROTHER, COOL

I ain't scared
he think he the pro, honey
but when I had a fight with him
I made him cry, that's true.
When I'm cool I think I'm bad
I put on this funny look on my face
my eyeballs - my eye.

I tell a girl a cool rap
I cool rapped her one day on the stairway.
I had on all black
I cut off the lights.

I diddley bop when I go
When I see my girl
I can't tell her name
I might get in trouble.

When I get money, like five dollars
I take her to the movies
On Saturday sometimes.

I came in there
I have these pink pants on
All pink.

I saw this dope addict
I was with my sister
Sometimes we go to the store at night -
I carry this iron pipe with me.

Sometimes people be hiding
In dark alleys, in the schoolyard.
I be snapping my fingers.

William McLean
4th grade

I have younger generation blues,
Hair too long
Pants too tight
Talk too long
Words too strong.
School, school, school
Who likes school?
I don't
If I did
I'd be a fool, fool, fool.
Love, love, love
Hate, hate, hate
There's more hate than love!
Maybe when I'm older
We'll change our ways,
And my children won't have
Younger Generation Blues

"Movin' Cat" Hallam
9th grade

"TESTS"

Down with tests.
BORED OF ED.
Every other week
3 tests
All on the same day
ugly tests
Those things you fail
Next Tuesday
3 tests
All night I stay up
and study.
BORED of tests
BORED OF ED.

Michael Sobel
9th grade

A TRIP

I would definitely like to take a trip
on L.S.D.
Just to see the other side of the world,
to see how
It would feel not to be myself, how it
would feel
To go to a far away land where no one
could wake
You out of that deep deep sleep, Oh! I
could just
Imagine it. Me sailing through the sky
with not a single problem on my mind
With all the different colors floating
around my head
Or maybe I'll be lying in a coffin with
psychedelic colors
Floating around my head and body. Oh what
great fun I would have until it wears off

THE END

Linda Curry
age 14

NOWHERE TAKES A TRIP TO GET THERE

Kids are getting hy's. Teens are taking trips. L.S.D. I mean that turns them green. Put them in a room that's old and cold. They'll scream and yell, the devil's got their soul. Fix it up so you can grow old and grey. On this earth I think you'll stay.

Anthony Holmes
age 15

L.S.D.

"L.S.D. got a hold on me". Have you ever heard that saying? Well it has got a hold on some people but not on me. L.S.D. is a very serious drug. It can snap your mind just as quick as you can count to three. Sure it gives you a better high than smoking reefers and drinking wine but still you have to accept the fact that it can ruin your mind mentally as well as physically. So take my advice - if you want to get high, go smell your socks!!!

Pat Curry
age 13

THE DRUM

I.

Harlem
Is a black drum
Over which
Black skin
Is taut.
5 white fingers
Beat that rhythm
5 more make
That sound.
You know this
Jive beat well
You hear it
Every day.
Move Nigger
The drum is
About to play.

II.

Hate!
Prejudice!
Red blood
Against black skin
But before
Your dance begins ---
Did you call
That white man Sir?
Did you keep
That white man's law?
Did you fight
That white man's war?
----- You did?

III.

Dance your dance
Black brother
Turn and twist
And sweat.
Let that drummer's
Notes roar out
Making you forget.
10 white fingers
Beating --
FASTER --
Ever on.
Hey! Black bodies
Swirling
With your nappy heads
Bowed down
Stomp those 10
White fingers
Smash that drum
To bits
Kill that
Purple sound.

Lucia Martin

Is Santa White or Black?

Well I'm goin tell it like it is. In my story book Santa was white and when I go to Macy Santa was white. I never saw a black Santa in my life but I admit I saw a black Santa helper. Why can't it ever be a black Santa? They must think the black might rub on the white fur on the Santa Claus suit but it won't.

Bonnie Cooper
age 12

NEGRO HISTORY

I think more schools should
teach Negro history as a
Major subject why - because
when we got out into the
World we don't know anything
About our black brothers or sisters
All we know that they were
Slaves for the white man
They should hip us up on what's
happening to the black
People today they wait until
A famous Negro dies and then
They tell you his life history
For example we didn't know hardly
nothing about the late Martin
Luther King until he died
That's why they should
Teach more Negro history
in the schools

Linda Curry
age 14

I am a Negro
Black as night is night
black like the depth of my Africa
I've been a slave a long time ago
some white people think Negroes
can't keep up with them. I think
Negroes should have the same amount
of Freedom as the white people
I will always say I am a Negro
Black as night is night

Daniel Branch
5th grade

Black reminds me of

a colt running freely

a black shiny car having

an adventure

a notebook with the names

of white people and black

people mixed.

Ron Henry
(Pa. Adv. School)

Is Santa White or Black?

I believe that Santa is all races and nationalities because Santa is really your parents as I found out last year. Parents sneak in and put toys and clothes in the closet and sometimes they stay at your relatives' house. But long as I've been downtown I have never seen a black Santa Claus in Macy's or Alexanders or Gimbels. All of them are white. I bet a black Santa Claus would be very pretty with a black angel or a white Santa and a couple of black angels beside him.

Brenda Jones
age 12

APRIL 4, 1968

war war
why do God's children fight among each other
like animals
a great man once lived
a Negro man
his name was the Rev. Martin Luther King.

but do you know what happened
he was assassinated by a white man
a man of such knowledge as he
Martin Luther King
a man of such courage
to stand up and let a man hit him
without hitting back

yes-
that's courage
when you fight back of course you're brave
but do you think you yourself can stand up
and let someone beat you
without batting an eyelash
that takes courage.

shot him down
that's right
one of God's children

well you can count on a long hot summer
one of our black leaders has been killed
murdered
down into the gutter.

I will long remember this dark day.

it's funny it's so you can't even
walk out in the street anymore
some maniac might shoot you
in cold blood.

what kind of a world is this?

I don't know.

Michael Goode
age 12

War, War Is Everywhere

War is cold, cold and cruel,
Killing fellowmen and watching
friends die
All of it is far away from me
Still I feel like I am there

War; war is everywhere.

I am there when words are
used to hurt someone
I am there when there is noone
who cares.
I am there whenever or wherever
hatred or loneliness prevails.

War; war is everywhere.

I. Quinn
9th grade

My Message to the World

A white flag hung upon a wall
The flag of hopelessness
Don't give up your hope of freedom
You   the minority.

Smear the earth a gorey red
Hang your dagger at your side.
Many loved ones will be lost.
But, pay the price of freedom.

Maureen Gang
9th grade

THE CITY

The city is full of people
pushing and rushing for the check
The city is kids playing in the
park, and telling their mothers the
hell with them. Its full of
hate and war. With people
never knowing who to turn to
for help. Its a prison
with people fighting for
freedom black white
the citys full of them.

Juanita Bryant
age 14

Viet Nam is a bad place
and I do not like it
because it chokes on me.
My brother was there
and he told me about
that land and I felt
so sad that every
body fighting for me
now if I was over
there I would say hey
Guy   be our
friend instead of showing
off who won the war
we have to be friends so
please be friend you are
choking on me.

Michael Kreppein
5th grade

"WHAT'S THIS WORLD COMING TO"

I don't like this,
Let's march
I don't like that,
Let's protest
Everytime something happens
Which a few people disagree with
Theres a march
Then a riot
What's this world coming to?
After each march & riot
There's a few arrests
The general comment is,
Can't we express our opinion
Can't we speak our piece?
Actually, I feel people
Can protest something.
As long as no-one's harmed by it
A person can march
As long as there's no destruction.
So if you hear someone say
Whats this world coming to
You simply say
A peaceful country
Is something which everyone must work for
Not just a few handfuls here and there
So this world is coming to just
what you, me & everyone else
has made it

9th grade student

THIS HAS TO CHANGE!

The war in Vietnam - this has to change! The dope addicts in the street - this has to change! The whores and the prostituting this has to change! These rat infested houses, this has to change! The prejudice, the discrimination, the slums, these teachers - all this has to change! And when this changes this will be a much better world to live in!

Pat Curry
age 13

All of Us a Family

The Day will come
When people will come
Red, Yellow, Black, and White
A family they'll be
and a family tree
Oh and the day will come
when a black leader can stand in safety
knowing that all others are his brothers and sisters
in the family of man.

Chris Meyer
age 9

I often wander into a world of my own
  where the most prettiest people
  go
  where they dance all night
And where there is never a quarrel or
  fight
  where people respect each other
  no matter what the race or color

Oh this world of mine is the prettiest
place you'll want to go
  so you can come along because
I am tired of traveling this road
  alone

Linda Curry
age 14

APPENDIX A: PARTICIPANTS

1. Professional and Administrative Staff

Directors:

Herbert M. Kohl
Zelda Dana Wirtschafter

Research Assistant:

Karen Kennerly

Secretaries:

Dolores Carter
Johanna Roosevelt

Typists:

Jean Culleton
Donna Peckett

Visual Materials:

Victoria Chess
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Joan Jonas
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Susan Von Schlegal
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Special Consultants:

Barbara Christian
Alvin Curry, Jr.
James Mattisoff

Sarah Lawrence Fellows:

Linda Boyd
Carol Scherling

Goucher College Students:

Ellen Bass
Barbara Danish
Andrea Friedman
Joan Josephson
Deborah Keith
Ruby Lerner
Louise Lieber
Francine Ludington
Judeth Mensh
Sue Plumb
Deborah Stone
Patricia Suttles

APPENDIX A (Continued)

2. Board of Directors

The Board of Directors, comprised of twenty-two teachers, writers, and editors who were active participants in the initial meetings and formation of the Collaborative, advises the project director in matters of general policy, initiation of new projects, etc. The ad hoc executive committee, drawn from the Board of Directors, meets regularly with the project director to consult and advise on the on-going activities of the Collaborative as well as to assist the Director in seeking financial support for Collaborative programs.

William Alfred	Poet, playwright; Prof. of English, Harvard U.
Jonathan Baumbach	Novelist; Prof. of English, Brooklyn College
*Benjamin DeMott	Author; Chairman, Dept. of English, Amherst
Jason Epstein	Editor, Random House
Mitchell Goodman	Novelist
John Holt	Author; teacher, Commonwealth School, Boston
Florence Howe	Prof. of English, Goucher College
Spenser Jameson	Director, Community Resource Center, N.Y.C.
*Herbert Kohl	Author, 36 CHILDREN; Lecturer, U. of Calif.
*Elizabeth Kray	President, Academy of American Poets
Paul Lauter	Prof. of Education, Antioch College
Lewis Leary	Chairman, Dept. of English, Columbia U.
Mark Mirsky	Novelist; teacher writing, C.U.N.Y.
James Moffett	Teacher; Graduate School of Education, Harvard U.
Grace Paley	Writer; teacher writing, Sarah Lawrence College
Muriel Rukeyser	Poet, Prof. of English, Sarah Lawrence College
Anne Sexton	Poet
*Robert Silvers	Editor, New York Review of Books
Seymour Simckes	Novelist; Prof. of English, Vassar College
*Tinka Topping	Exec. V.P., Hampton Day School
*Zelda Wirtschafter	Teacher; Director, Teachers & Writers Collab.
Lazar Ziff	Prof. of English, U. of Calif., Berkeley

*Members, Ad Hoc Executive Committee

3. Writers Participating in Collaborative Programs

AIJAZ AHMAD is a Pakistani poet who has published poetry and novels in Urdu. At present he is poet-in-residence at the Experimental College at Fordham University.

JOHATHAN BAUMBACH, born in New York in 1933, has published two novels, A MAN TO CONJURE WITH, and WHAT COMES NEXT. His book of critical reviews, THE LANDSCAPE OF NIGHTMARE, came out in 1965. Mr. Baumbach is a member of the Board of Directors of Teachers and Writers Collaborative and is currently teaching at Brooklyn College.

BILL BERKSON is a poet whose work has appeared in Paris Review, Poetry, Big Table, Evergreen Review, and other magazines. A volume of his verse was published in 1961 called SATURDAY NIGHT: POEMS 1960-1961. Mr. Berkson was an editor of Art News for three years. He is now teaching literature and writing at the New School.

VICTOR HERNANDEZ CRUZ has published a volume of verse entitled PAPO GOT HIS GUN and a second book of poems, RITMO, will be published shortly by Random House. His work has appeared in Evergreen, ANTHOLOGY OF BLACK POETS, and in numerous other publications. He has been interviewed by Books Inc. and Down Here.

ROBERT CUMMING graduated from Harvard University in 1957 and won a Marshall Scholarship to Oxford. He was literary editor of the Harvard Advocate and the Oxford Isis, and these magazines published his short stories and articles. Mr. Cumming directed the North Carolina Fund Mobility Project, and currently teaches freshman English at City College, New York.

MAROA GIKUURI was born in Kenya and is a Ph.D. candidate at New York University. He has a strong interest in African folklore and has been invited to schools in Vermont and in New York City as a storyteller. He is compiling an anthology of folklore of the Kuria tribe in Kenya. Mr. Gikuuri is currently teaching Swahili at New York University.

LOUISE GLUCK at 25 has published poetry in many magazines and anthologies, including The Nation, Poetry, The Atlantic Monthly, Mademoiselle, and the New American Review. Her first volume of verse, FIRSTBORN, has just been published by New American Library.

GEORGE HAYES is a New York poet who has also written of his travels in Europe.

DAVID HENDERSON was born in Harlem in 1942. His poetry and writings have appeared in Poems Now, The East Village Other, New Negro Poets, USA!, Where is Vietnam: American Poets Respond. A volume of his own poetry FELIX OF THE SILENT FOREST AND OTHER POEMS, recently was published. He is editor of Umbra magazine and teaches writing at City College.

Participating Writers (Continued)

NAT HENTOFF, a frequent writer and lecturer on jazz, is a staff writer for The New Yorker and a columnist for The Village Voice. He is the author of JAZZ LIFE, OUR CHILDREN ARE DYING, and JAZZ COUNTRY, a novel for teen-agers.

LENNY JENKIN, a young New York writer, earned his Masters Degree at Columbia University. He currently is an instructor of the English Department at Manhattan Community College.

CLARENCE MAJOR, born in 1936, has printed articles and poetry in many publications, including New Left Notes, American Negro Poetry, and Where Is Vietnam. His volume of poetry, MUSIC OF A SAD ROOM, will be published shortly by the Olivant Press. He is an associate editor of Journal of Black Poetry, and of CAW, NYC.

EVE MERRIAM is presently a lecturer in the English Department at CCNY. Among her many publications are THE TROUBLE WITH LOVE (1960), IT DOESN'T ALWAYS HAVE TO RHYME (1964), and CATCH A LITTLE RHYME (1966). Her poems for children have been included in a number of anthologies.

JUNE MEYER is a poet and free-lance writer with a special interest in urban planning. Her work has been published in Esquire, The Nation, Liberator, and other magazines, and her poems appear in New Jazz Poets. Miss Meyer lectures in English at City College.

MARK MIRSKY graduated from Harvard in 1961 and published his first novel, THOU WORM, JACOB in 1967. His stories have appeared in Mosaic, Identity, and Ararat. Mr. Mirsky teaches at City College and is a member of the Board of Directors of Teachers and Writers Collaborative.

LARRY NEAL was born in Atlanta, Georgia, educated at Lincoln University, and did graduate work at the University of Pennsylvania where he holds M.A.'s in English and Folklore. Besides teaching English, he has worked with adolescents in improvisational theater. He has been published in Liberator, Negro Digest, Journal of Black Poetry, Tulane Drama Review. He is co-editor of BLACK FIRE (an anthology) and author of CHANGES: SOCIAL HISTORY OF BLACK MUSIC, published this summer by REI.

GRACE PALEY'S book of short stories, THE LITTLE DISTURBANCES OF MAN, was first published in the 50's and recently re-issued by The Viking Press. Parts of a novel recently appeared in the first volume of the New American Review. Mrs. Paley is presently teaching at Sarah Lawrence and is a member of the Board of Directors of the Teachers and Writers Collaborative.

MURIEL RUKEYSER published her first book, THEORY OF FLIGHT, when she was 21. Since then she has published 10 books of poems; THE LIFE OF POETRY, which examines the interrelations of poetry and other disciplines; a biography of Willard Gibbs; and ONE LIFE, a book of sequences of American growth. She has published children's books, translated, recorded, broadcast and taught poetry.

ANNE SEXTON began writing poems in 1957 and has since published in Accent, Harper's, Hudson Review, The New Yorker, Partisan Review, *Tri-Quarterly*, and other magazines. She has published three volumes of poetry, the latest of which, LIVE OR DIE, won the Pulitzer Prize in 1967.

PETER SOURIAN was born in Boston and graduated from Harvard in 1955. His work has appeared in various periodicals and he has published three novels, MIRI, THE GATE, and THE BEST AND WORST OF TIMES. He is assistant professor of English at Bard College.

A.B. SPELLMAN's essays on history, poetry and jazz have been published in several magazines, and a collection of his verse appears under the title THE BEAUTIFUL DAYS.

CALVIN TRILLIN, born in 1935 in Kansas City, Missouri, writes U.S. Journal, a continuing feature in *The New Yorker*. He also reports and reviews in various publications.

JOHN A WILLIAMS, born in Jackson, Mississippi in 1925, was educated at Syracuse University where he received an A.B. degree in 1950. His most recent novel, THE MAN WHO CRIED I AM, has received wide acclaim. Other publications include SISSIE, NIGHT SONG, THE ANGRY ONES, and THIS IS MY COUNTRY TOO as well as numerous articles in *Saturday Review*, *The New Leader*, and *Les Nouveaux Cahiers* among others.

JAY WRIGHT played pro baseball and served in the Army Medical Corps before entering the University of California at Berkeley. He received an M.A. in Comparative Literature from Rutgers in 1966. Mr. Wright is a playwright and a poet, and has published in the *Yale Review*, *Evergreen*, *The Nation*, as well as in several anthologies, including *New Negro Poets: USA!*

APPENDIX A (Continued)

4. Cooperating Teachers

	School	Principal	Grade
* Hal Ackerman	Benjamin Franklin H.S.	Leonard Lettwin	9th
* Joelle Adlerblum	P.S. 165M	H.L. Brainson	
Ellie Baumbach	J.H.S. 82 Bronx	Pearl Shutman	7SP
* Joan Blake	Benjamin Franklin H.S.	Leonard Lettwin	9-10
Miss Bloom	P.S. 33M	Harold Levine	5th
* Terrill Bush	Sands J.H.S. Bklyn.	Sidney Gold	7th
Mrs. Cizin	Nathaniel Hawthorn JHS,Q	Samuel Gilburt	9th
Evelyn Clark	P.S. 68M	Adelaide Jackson	2nd
Margaret Dittemore	Benjamin Franklin H.S.	Leonard Lettwin	9th
Terry Dwyer	J.H.S. 265K, Bklyn.	Sidney Gold	7th
* Lila Eberman	Benjamin Franklin H.S.	Leonard Lettwin	10th
Isabelle Evelyn	P.S. 68M	Adelaide Jackson	2nd
Carol Feinberg	Joan of Arc J.H.S.	Edythe Gaines	
Miss Fish	P.S. 33M	Harold Levine	5th
Clyde Gatlin	Charles Evans Hughes H.S.	Samuel Namowitz	10th
* Barbara Gordon	P.S. 165M	H.L. Brainson	1st
Rita Handelman	P.S. 130M	Richard Kramer	6th
Ann Hunt	P.S. 165M	H.L. Brainson	5th
Janet Litman	Concord H.S. Concord, Calif.		11th
Nancy Mann	P.S. 165M	H.L. Brainson	5th
* Linda Margolin	P.S. 45K, Bklyn.	N. Beckenstein	6th
* William Margolis	P.S. 65 Bronx	Benjamin Goodman	4th
* Doris Mossinsohn	P.S. 166M	Ethel Ebin	
* Raymond Patterson	J.H.S. 142Q	Lewis Butti	
* David Plimpton	East Harlem Writers' Workshop		
Beverly Shindler	J.H.S. 99M	Michael Decessare	7th
Sherry Solomon	Charles Evans Hughes H.S.	Samuel Namowitz	11th
* Leoline Tucker	P.S. 68M	Adelaide Jackson	2nd
* Bill Wertheim	J.H.S. 136M	Seymour Sternberg	7th
Antionette Worsham	Mergenthaler Vocational H.S. Baltimore, Md.		10th
* Elna Wurtzel	P.S. 165M	H.L.Brainson	5th
Catherine Young	Mergenthaler Vocational H.S. Baltimore, Md.		10th

* Indicates Regular Seminar Participants

APPENDIX B: MATERIALS PRODUCED

1. Curriculum Materials

Fable Unit (Preliminary Draft)
Supplementary Materials: Fable Anthology
Bestiary
City Animals (illus.)
Senior Citizens (four plates)

Visual Materials (Photographs)
Boys at Play
Deserted Store
Light Wells
Trapped Men
All-American Family
Amazement

"A Piece of Paper" by Muriel Rukeyser

"Everything A Wall Is" by Elaine Avidon

Poetry Anthologies
Bill Berkson
Victor Hernandez Cruz
George Hayes
David Henderson
Clarence Major
June Meyer
Ishmael Reed
Jay Wright

Short Stories
"Me and Miss Mandible" -- Donald Barthelme
"Unwritten Letter" -- Jonathan Baumbach
"The Lowrance Boy" -- Robert Cumming
"The Red Raincoat" -- Jonathan Kozol
"The Saddest Shul" -- Mark Mirsky
"Miri" -- Peter Sourian

2. Work by Students

Eddie and Miss Booker
Portrait of a Black Boy
Our Dick and Jane
But I Was Cool
Color of Love
Voice of the Children:
March 23
April 13
May 4, 18, 25
June 8, 15

APPENDIX B (Continued)

3. Newsletters

   Vol. I, No. 1, September, 1967
   Vol. I, No. 2, December, 1967
   Vol. I, No. 3, April, 1968
   Vol. I, No. 4, June, 1968

4. Reports

   The Huntting Conference Report
   The Huntting Manifesto
   Progress Reports:
      October 1967
      December 1967
      April 1968
      June 1968